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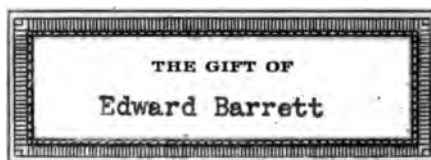
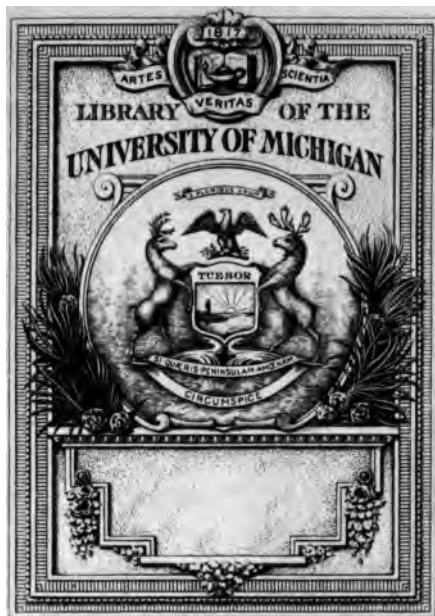
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NOTRE-DAME.-FAÇADE.

PARIS

By
Grant Allen

IN TWO VOLUMES

VOL. I.

ILLUSTRATED



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itecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a book to embody the idea I had thus entertained. I earnestly hope it may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

The general plan pursued will be somewhat as follows. First will come the inquiry why the town ever gathered together at all at that

particular spot — what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why the town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and toward what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other press-

ing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body — Benedictine, Dominican, Franciscan — and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration ; to trace the image of the patron saint in sculpture or stained glass throughout the fabric ; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age, — crystallisations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with

inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. I shall have little to say about such modern constructions as the Champs Élysées or the Eiffel Tower ; still less, of course, about the Morgue, the Catacombs, the waxworks of the Musée Grévin, and the celebrated Excursion in the Paris Sewers. The space thus saved from vulgar wonders I shall hope to devote to fuller explanation of Notre-Dame and the Sainte Chapelle, of the mediæval carvings or tapestries of Cluny, and of the pictures or sculptures in the Louvre. The passing life of the moment does not enter into my plan ; I regard the town mainly as a museum of its own history.

For this reason, too, I shall devote most attention to what is locally illustrative, and less to what is merely adventitious and foreign. I shall have more to say about truly Parisian art and history, as embodied in St. Denis, the Ile de la Cité, and the shrine of Ste. Geneviève, than about the Egyptian and Assyrian collections of the Louvre. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those

monuments or objects which are of entirely local and typical value.

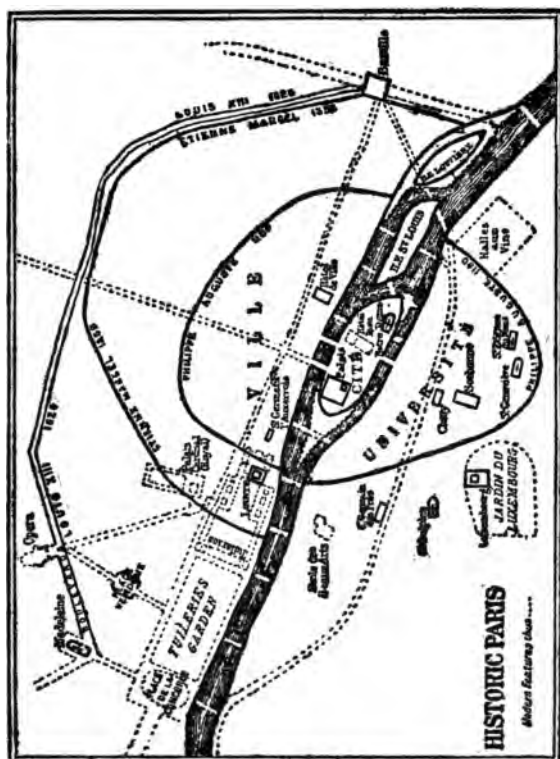
As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur — an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters, I shall be well content to follow the lead of the most authoritative experts. Nor am I an art-critic — a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work — to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognise the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art-criticism, but it is often an almost indispensable prelude to the formation of a right and sound

judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's "Sacred and Legendary Art," and "Legends of the Madonna." For works of Italian art, Kugler's "Italian Schools of Painting" is an invaluable vade-mecum. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed.

Wherever in the text paintings or other objects are numbered, the numbers used are always those of the latest official catalogues.

Individual works of merit are distinguished by an asterisk (*); those of very exceptional interest and merit have two asterisks.



MAP OF HISTORIC PARIS.

THIS map represents approximately the growth of Paris, outside the island, at different epochs. Earlier buildings are printed in black ; later streets and edifices are shown by means of dotted lines. But the map does not represent the aspect of Paris at any one time ; it merely illustrates this book : thus, the original château of the Louvre is marked in black ; the later Palace is dotted ; whereas the Madeleine, a much more modern building than the Louvre of François I., is again inserted in black, because it does not interfere with the site of any more ancient building. In very early times the town spread south as far only as Cluny, and north (just opposite the island) as far as the Rue de Rivoli. The subsequent walls are marked approximately on the map, with the chief edifices enclosed by them. The fortifications of Louis XIII. were demolished by Louis XIV., who

xviii Map of Historic Paris.

substituted for them the broad streets still known as the boulevards. This map shows, roughly speaking, the extent of Paris under Louis XIV. ; by comparing it with Baedeker's map of modern Paris, the small relative size of the seventeenth century town will be at once appreciated. Nevertheless, the inner nucleus here mapped out contains almost everything worthy of note in the existing city.

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Paris.

CHAPTER I.

ORIGINS OF PARIS—THE ILE DE LA CITÉ.

PARIS is not, like Rome, London, Lyons, an inevitable city. It does not owe its distinctive place, like New York, Chicago, San Francisco, Melbourne, to natural position alone. Rather does it resemble Madrid or Berlin in being in great part of artificial administrative origin. It stands, no doubt, upon an important navigable river, the Seine; but its position upon that river, though near the head of navigation, when judged by the standard of early times, is not exactly necessary or commanding. Rouen in mediæval days, Havre at the present mo-

ment, are the real ports of the Seine. The site of Paris is in itself nothing more than one among the many little groups of willow-clad alluvial islets which are frequent along the upper reaches of the river. The modern city owes its special development as a town, first to its Roman conquerors, then to its bridges, next to its mediæval counts, last of all to the series of special accidents by which those counts developed at last into kings of the nascent kingdom of France, and inheritors of the traditions of the Frankish sovereigns. It is thus in large part a royal residential town, depending mainly for prosperity upon its kings, its nobles, its courts of justice, its parliaments, its university, its clergy, and its official classes ; comparatively little, till quite recent times, upon the energy and industry of its individual citizens. We say, as a rule, that Paris is the capital of France ; it would be truer to say that France is the country which has grouped itself under the rulers of Paris.

The name itself points back to the antiquity of some human aggregation upon this particular spot. It is the name of a tribe, *not* that of their capital. The Parisii were a Celtic people

of comparatively small importance, who occupied the banks of the Seine at the period of the Roman conquest. Their town or stronghold, Lutetia, called distinctively Lutetia Parisiorum (Lutetia of the Parisii), was situated, says Cæsar, "in an island of the River Sequana" — the same which is now called the Ile de la Cité. Two adjacent islands of the same alluvial type have long since coalesced to form the Ile St. Louis; a fourth, the Ile Louviers, is at present enclosed in the mainland of the northern bank by the modern quays.

This stockaded island village of the Parisii was conquered by the Romans in B. C. 53. Under Roman rule, it remained at first an unimportant place, the really large towns of Gaul at that time being Arles, Nîmes, Marseilles, Bordeaux, and Lyons. In the north, Treviri was the chief Roman settlement. Toward the end of the Roman period, however, Paris seems to have increased in importance, and overflowed a little from the island to the south bank. The town owed its rapid rise, no doubt, to the two Roman bridges which here crossed the two branches of the Seine, probably on the same sites as the modern Petit-

Pont and Pont Notre-Dame. The river formed its highway. Constantius Chlorus, who lived in Gaul from A. D. 292 to 306, is supposed to have built in the faubourg on the south side the palace of the Thermes, which now forms a part of the Museum of Cluny. Julian certainly inhabited that palace in 360. The town was known as Lutetia almost as long as the Roman power lasted; but after the Frankish invasion (and even in late Roman times), the name of the tribe superseded that of the ancient fortress: Lutetia became known as Paris, the stronghold of the Parisii, just in the same way as the Turones gave their name to Tours, the Ambiani to Amiens, and the Senones to Sens.

After the occupation of Gaul by Clovis (Hlodwig), Paris sank for a time to the position of a mere provincial town. The Merwing (or Merovingian) kings, the successors of Clovis, resided as a rule at Orleans or Soissons. The Frankish emperors and kings of the line of Charlemagne (the Karlings or Carolingians) again held their court for the most part at Aix-la-Chapelle. The town by the Seine was so completely neglected under later sovereigns of

the Karling line (who were practically Germans), that during the invasions of the Northmen from 841 to 885 it was left entirely to its own resources. But its count, Eudes, defended it so bravely from the northern pirates, that he became the real founder of the French State, the first inaugurator of France as a separate country, distinct from the Empire. His provincial city grew into the kernel of a mediæval monarchy. From his time on, Paris emerges as the capital of a struggling kingdom, small in extent at first, but gradually growing till it attained the size which it now possesses. The Teutonic King of the Franks was reduced for a time to the rocky fortress of Laon; the Count of Paris became Duke of the French, and then King of France in the modern acceptation.

As the kingdom grew (absorbing by degrees Flanders, Normandy, Aquitaine, Provence, Champagne, and Burgundy), the capital grew with it; its limits at various times will be more fully described in succeeding pages. From first to last, however, Paris preserved its character as rather the official and administrative centre than the commercial emporium. Nevertheless, even under the Romans, its sym-

bol was a ship. Its double debt to the river and the monarchy is well symbolised by its mediæval coat of arms, which consists of a vessel under full sail, surmounted by the *fleur de lis* of the French kings, and crested above by a mural crown.

So few remnants of Roman Paris exist at our day, that we will begin our survey with the Ile de la Cité, the nucleus of the mediæval town, leaving the scanty earlier relics to be noted later on in their proper places. But before we proceed to this detailed description, two other facts of prime importance in the history of old Paris must be briefly mentioned, because without them the character of the most ancient buildings in the city cannot be properly understood. These two facts—even if mythical, yet facts none the less—are the histories of the two great patron saints of the early burghers. It is not too much to say that to the mediæval Parisian, Paris appeared far less as the home of the kings or the capital of the kingdom than as the shrine of St. Denis and the city of Ste. Geneviève.

Universal tradition relates that St. Denis was the first preacher of Christianity in Paris. He

is said to have suffered martyrdom there in the year 270. As the apostle and evangelist of the town, he was deeply venerated from the earliest times ; but later legend immensely increased his vogue and his sanctity. On the one hand, he was identified with Dionysius the Areopagite ; on the other hand, he was said to have walked after his decapitation, bearing his head in his hand, from his place of martyrdom on the hill of Montmartre (Mons Martyrum), near the site from which the brand-new church of the Sacré Cœur now overlooks the vastly greater modern city, to a spot two miles away, where a pious lady buried him. On this spot, a chapel is said to have been erected as early as A. D. 275 within five years of his martyrdom ; later, Ste. Geneviève, assisted by the people of Paris, raised a church over his remains on the same site. In the reign of King Dagobert, the sacred body was removed to the Abbey of St. Denis (see later), which became the last resting-place of the kings of France. It is probable that the legend of the saint having carried his head from Montmartre arose from a misunderstanding of images of the decapitated bishop, bearing his severed head in his hands

as a symbol of the mode of his martyrdom ; but the tale was universally accepted as true in mediæval days, and is still so accepted by devout Parisians. Images of St. Denis, in episcopal robes, carrying his mitred head in his hands, may be looked for on all the ancient buildings of the city. St. Denis thus represents the earliest patron saint of Paris—the saint of the primitive Church and of the period of persecution.

The second patron saint of the city—the saint of the Frankish conquest—is locally and artistically even more important. Like Jeanne d'Arc, she touches the strong French sentiment of patriotism. Ste. Geneviève, a peasant girl of Nanterre (on the outskirts of Paris), was born in 421, during the stormy times of the barbarian irruptions. When she was seven years old, St. Germain, of Auxerre (of whom more will be said under the church of St. Germain l'Auxerrois), on his way to Britain, saw la pucellette Genevieve, and became aware, by divine premonition, of her predestined glory. When she had grown to woman's estate, and was a shepherdess at Nanterre, a barbarian leader (identified in the legend with Attila, King of the



Huns) threatened to lay siege to the little city. But Geneviève, warned of God, addressed the people, begging them not to leave their homes, and assuring them of the miraculous protection of heaven. And indeed, as it turned out, the barbarians, without any obvious reason, changed their line of march, and avoided Paris. Again, when Childeric, the father of Clovis, invested the city, the people suffered greatly from sickness and famine. Then Geneviève took command of the boats which were sent up-stream to Troyes for succour, stilled by her prayers the frequent tempests, and brought the ships back laden with provisions. After the Franks had captured Paris, Ste. Geneviève carried on Roman traditions into the Frankish court ; she was instrumental in converting Clovis and his wife Clotilde ; and when she died, at eighty-nine, a natural death, she was buried by the side of her illustrious disciples. The history of her body will be given at length when we come to examine her church on the South Side, commonly called the Panthéon ; but her image may frequently be recognised on early buildings by the figure of a devil at her side, endeavouring in vain (as was his wont) to extinguish her

lighted taper — the taper, no doubt, of Roman Christianity, which she did not allow to be quenched by the Frankish invaders.

Round these two sacred personages the whole art and history of early Paris continually cluster. The beautiful figure of the simple peasant enthusiast, Ste. Geneviève, in particular, has largely coloured Parisian ideas and Parisian sympathies. Her shrine still attracts countless thousands of the faithful.

Having premised these facts, we are now in a position to commence our survey of the city. I strongly recommend the reader to visit the various objects of interest in the exact order here prescribed. Otherwise, he will not understand the various allusions to points already elucidated. But no necessary organic connection exists between the collections of the Louvre and the town in which they are housed. Therefore, they may be visited off and on at any time.

The Ile de la Cité, the oldest Paris, consisted in the Middle Ages of a labyrinth of narrow and tortuous lanes, now entirely replaced by large and stately modern official buildings. In

Roman and Frankish times, it comprised the whole of the town, save a small suburb extending as far as the present Museum of Cluny, on the South Side. Among its sunless alleys, however, in later mediæval days, numerous churches raised their heads, of which Notre-Dame and the Sainte Chapelle alone now remain ; while others, dedicated to the oldest local saints, such as Ste. Geneviève-des-Ardenys, St. Éloy, and St. Germain-le-Vieux, have been entirely destroyed. The west extremity of the island was formerly occupied by the old Royal Palace, parts of which still survive, included in the buildings of the modern Palais de Justice. On the east end stood the cathedral of Notre-Dame, with the episcopal palace in its rear ; while, close by, rose the earliest hospital in Europe, the Hôtel-Dieu, said to have been originally founded by Clovis, and now represented by a vastly larger modern building on a different site. As the burgesses began to shift their homes to the quarters north of the Seine, in the twelfth and thirteenth centuries, the Cité was gradually given over to the clergy. The kings also removed from the Palace of the Capets to their new residences on the North

Bank (Bastile, Hôtel Saint-Paul, old castle of the Louvre), and gave up their island mansion to the Parlement or Supreme Court, since which time it has been commonly known as the Palais de Justice, and extensively modernised. At the present day, the Cité has become the headquarters of Law, Police, and Religion, and is almost entirely occupied by huge official structures, which cover enormous areas, and largely conceal its primitive character. It still contains, however, the most precious mediæval monuments of Paris.

At least two days should be devoted to the Ile de la Cité; one to the Palace and the Sainte Chapelle, another to the Cathedral. Do not attempt to see them both together.

CHAPTER II.

THE PALAIS DE JUSTICE AND THE SAINTE CHAPELLE.

GO along the Rue de Rivoli as far as the Square of the Tour St. Jacques. If driving, alight here. Turn down the Place du Châtelet to your right. In front is the pretty modern fountain of the Châtelet; on the right, the Théâtre du Châtelet; on the left, the Opéra Comique. The bridge which faces you is the Pont-au-Change, so-called from the money-changers' and jewelers' booths which once flanked its wooden predecessor (the oldest in Paris), as they still do the Rialto at Venice, and the Ponte Vecchio at Florence.

Stand by the right-hand corner of the bridge before crossing it. In front is the Ile de la Cité. The square, dome-crowned building opposite you to the left is the modern Tribunal de Commerce; beyond it leftward lie the

Marché-aux-Fleurs and the long line of the Hôtel-Dieu, above which rise the towers and spire of Notre-Dame. In front, to the right, the vast block of buildings broken by towers forms part of the Palais de Justice, the ancient Palace of the French kings, begun by Hugues Capet. The square tower to the left in this block is the Tour de l'Horloge. Next, to the right, come the two round towers of the Conciergerie, known respectively as the Tour de César and the Tour de Montgomery. The one beyond them, with battlements, is the Tour d'Argent. It was in the Conciergerie that Marie Antoinette, Robespierre, and many other victims of the Revolution were imprisoned.

These mediæval towers, much altered and modernised, are now almost all that remains of the old Palace, which, till after the reign of Louis IX. (St. Louis), formed the residence of the Kings of France. Charles VII. gave it in 1431 to the Parlement or Supreme Court. Ruined by fires and rebuilding, it now consists for the most part of masses of irregular recent edifices. The main modern façade fronts the Boulevard du Palais.

Cross the bridge. The Tour de l'Horloge

Palais de Justice and Sainte Chapelle. 25

on your right, at the corner of the Boulevard du Palais, contains the oldest public clock in France (1370). The figures of Justice and Piety by its side were originally designed by Germain Pilon, but are now replaced by copies. Walk around the Palais by the quay along the north branch of the Seine till you come to the Rue de Harlay. Turn there to your left, toward the handsome and imposing modern façade of this side of the Palais de Justice. The interior is unworthy a visit. The Rue de Harlay forms the westernmost end of the original Ile de la Cité. The prow-shaped extremity of the modern island has been artificially produced by embanking the sites of two or three minor islets. The Place Dauphine, which occupies the greater part of this modern extension, was built in 1608; it still affords a characteristic example of the domestic Paris of the period before Baron Haussmann. Continue along the quay as far as the Pont-Neuf, so as to gain an idea of the extent of the Ile de la Cité in this direction. The centre of the Pont-Neuf is occupied by an equestrian statue of Henri IV., first of the Bourbon kings. Its predecessor was erected in 1635, and was destroyed to make

cannon during the great Revolution. Louis XVIII. reërected it. From this point you can gain a clear idea of the two branches of the Seine as they unite at the lower end of the Ile de la Cité. To your right, looking westward, you also obtain a fine view of the Colonnade of the Old Louvre, with the southwestern gallery, and the more modern buildings of the Museum behind it. (See later.)

Now, walk along the southern quay of the island, around the remainder of the Palais de Justice, as far as the Boulevard du Palais. There turn to your left, and go in at the first door of the Palace on the left (undeterred by sentries) into the court of the Sainte Chapelle, the only important relic now remaining of the home of St. Louis. You may safely neglect the remainder of the building.

The thirteenth century (age of the Crusades) was a period of profound religious enthusiasm throughout Europe. Conspicuous among its devout soldiers was Louis IX., afterward canonised as St. Louis. The saintly king purchased from Baldwin, Emperor of Constantinople, the veritable crown of thorns, and a fragment of the true cross — paying for these relics an

Palais de Justice and Sainte Chapelle. 27

immense sum of money. Having become possessed of such invaluable and sacred objects, Louis desired to have them housed with suitable magnificence. He therefore entrusted one Pierre de Montereau with the task of building a splendid chapel (within the precincts of his palace), begun in 1245, and finished three years later, immediately after which the king set out on his Crusade. The monument thus breathes throughout the ecstatic piety of the mystic king ; it was consecrated in 1248, in the name of the Holy Crown and the Holy Cross, by Eudes de Châteauroux, Bishop of Tusculum and papal legate.

Three things should be noted about the Sainte Chapelle. (1) It is a chapel, not a church ; therefore it consists (practically) of a choir alone, without nave or transepts. (2) It is the domestic chapel of the royal palace. (3) It is, above all things, the shrine of the crown of thorns. These three points must be constantly borne in mind in examining the building.

Erected later than Notre-Dame, it represents the pointed style of the middle of the thirteenth century, and is singularly pure and

uniform throughout. Secularised at the Revolution, it fell somewhat into decay ; but was judiciously restored by Viollet-le-Duc and others. The "Messe Rouge," or "Messe du St. Esprit," is still celebrated here once yearly, on the reopening of the courts after the autumn vacation, but no other religious services take place in the building. The crown of thorns and the piece of the true cross are now preserved in the treasury at Notre-Dame.

Open daily, free, except Mondays, 11 to 4 or 5. Choose a very bright day to visit it.

Examine the exterior in detail from the court on the south side. More even than most Gothic buildings, the Sainte Chapelle is supported entirely by its massive piers, the wall being merely used for enclosure, and consisting for the most part of lofty windows. As in most French Gothic buildings, the choir terminates in a round apse, whereas English cathedrals have usually a square end. The beautiful light *flèche* or spire in the centre has been restored. Observe the graceful leaden angel, holding a cross, on the summit of the chevet or round apse. To see the façade, stand well back opposite it, when you can observe that the chapel is

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built in four main stories, — those, namely, of the Lower Church or crypt, of the Upper Church, of the great rose window (with later flamboyant tracery), and of the gable-end, partially masked by an open parapet studded with the royal fleurs-de-lis of France. The crown of thorns surrounds the two pinnacles which flank the fourth story.

The chapel consists of a lower and upper church. The Lower Church is a mere crypt, which was employed for the servants of the royal family. Its portal has in its tympanum (or triangular space in the summit of the arch) the Coronation of the Virgin, and on its centre pillar a good figure of the Madonna and Child. Enter the Lower Church. It is low, and has pillars supporting the floor above. In the polychromatic decoration of the walls and pillars, notice the frequent repetition of the royal lilies of France, combined with the three castles of Castille, in honour of Blanche of Castille, the mother of St. Louis.

Mount to **the Upper Chapel (or Sainte Chapelle proper) by the small spiral staircase in the corner. This soaring pile was the oratory where the royal family and court attended

service; its gorgeousness bespeaks its origin and nature. It glows like a jewel. First go out of the door and examine the exterior and doorway of the chapel. Its platform was directly approached in early times from the Palace. The centre pillar bears a fine figure of Christ. In the tympanum (as over the principal doorway of almost every important church in Paris and the district) is a relief of the Last Judgment. Below stands St. Michael with his scales, weighing the souls; on either side is depicted the Resurrection, with the Angels of the Last Trump. Above, in the second tier, is Christ, holding up his hands with the marks of the nails, as a sign of mercy to the redeemed: to the right and left of him angels display the crown of thorns and the true cross, to contain which sacred relics the chapel was built. On the extreme left kneels the Blessed Virgin; on the extreme right, Ste. Geneviève. This scene of the Last Judgment was adapted with a few alterations from that above the central west door of Notre-Dame, the crown of thorns in particular being here significantly substituted for the three nails and spear. The small lozenge reliefs to the right and left of the

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portal are also interesting. Those to the left represent in a very naïve manner God the Father creating the world, sun and moon, light, plants, animals, man, etc. Those to the right give the story of Genesis, Cain and Abel, the flood, the ark, Noah's sacrifice, Noah's vine, etc. ; the subjects of all which the visitor can easily recognise, and is strongly recommended to identify for himself.

The interior consists almost entirely of large and lofty windows, with magnificent stained glass, in large part ancient. The piers which divide the windows, and alone support the graceful vault of the roof, are provided with statues of the twelve apostles, a few of them original. Each bears his well-known symbol. Spell them out if possible. Beneath the windows, in the quatrefoils of the arcade, are enamelled glass mosaics representing the martyrdoms of the saints—followers of Christ, each wearing his own crown of thorns : a pretty conceit wholly in accord with St. Louis's ecstatic type of piety. Conspicuous among them are St. Denis carrying his head, St. Sebastian pierced with arrows, St. Stephen stoned, St. Lawrence on his gridiron, etc. Examine and

identify each separately. The apse (formerly separated from the body of the building by a rood-screen, now destroyed) contains the vacant base of the high altar, behind which stands an arcaded tabernacle, now empty, in whose shrine were once preserved the crown of thorns, the fragment of the true cross, and other relics. Amongst them in later times was included the skull of St. Louis himself in a golden reliquary. Two angels at the summit of the large centre arch of the arcade bear a representation of the crown of thorns in their hands. Above the tabernacle rises a canopy or baldacchino, approached by two spiral staircases; from its platform St. Louis and his successors, the kings of France, were in the habit of exhibiting with their own hands the actual relics themselves once a year to the faithful. The golden reliquary in which the sacred objects were contained was melted down in the Revolution. The small window with bars to your right, as you face the high altar, was placed there by the superstitious and timid Louis XI., in order that he might behold the elevation of the Host and the sacred relics without being exposed to the danger of assassination. The visitor should

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also notice the inlaid stone pavement, with its frequent repetition of the fleur-de-lis and the three castles. The whole breathes the mysticism of St. Louis : the lightness of the architecture, the height of the apparently unsupported roof, and the magnificence of the decoration, render this the most perfect ecclesiastical building in Paris.

In returning from the chapel, notice on the outside, from the court to the south, the apparently empty and useless porch, supporting a small room, which is the one through whose grated window Louis XI. used to watch the elevation.

I would recommend the visitor on his way home from this excursion to walk around the remainder of the Ile de la Cité in the direction of Notre-Dame, so as to gain a clear idea of the extent of the island, without, however, endeavouring to examine the cathedral in detail on this occasion.

Vary your artistic investigations by afternoons in the Bois de Boulogne, Champs Élysées, etc.

CHAPTER III.

NOTRE - DAME.

IN very early times, under the Frankish monarchs, the principal church of Paris was dedicated to St. Stephen, the Protomartyr. It stood on part of the site now covered by Notre-Dame, and was always enumerated first among the churches of the city. A smaller edifice, dedicated to the Blessed Virgin Mary, also occupied a part of the site of the existing cathedral. About the middle of the twelfth century, however, it was resolved to erect a much larger cathedral on the Ile de la Cité, suitable for the capital of so important a country as France had become under Louis VI. and Louis VII.; and since the cult of the Blessed Virgin had then long been increasing, it was also decided to dedicate the new building to Our Lady alone, to the exclusion of St. Stephen. The two early churches were therefore cleared away by de-

grees, and in 1163 the work of erecting the present church was begun under Bishop Maurice de Sully, the first stone being laid by Pope Alexander III., in person. The relics of St. Stephen were reverently conveyed to a new church erected in his honour on the hill of Ste. Geneviève, south of the river (now represented by St. Etienne-du-Mont, to be described hereafter), and Our Lady was left in sole possession of the episcopal edifice. Nevertheless, it would seem that the builders feared to excite the enmity of so powerful a saint as the Protomartyr ; for many memorials of St. Stephen remain to this day in the existing cathedral, and will be pointed out during the course of our separate survey.

Notre-Dame de Paris is an edifice in the early French Gothic style, the first great church in that style to be erected in France, and the model on which many others were afterward based. Begun in 1163, it was consecrated in 1182, but the western front was not commenced till 1218, and the nave was only finished toward the middle of the thirteenth century. Much desecrated in the Revolution, the cathedral has been on the whole admirably restored. It stands at present lower than it once did,

owing to the gradual rise of the surrounding ground ; formerly, it was approached by thirteen steps (the regulation number imitated from the Temple at Jerusalem). It has two western towers, instead of one in the centre where nave and transepts intersect, as is usual in England ; so have all the cathedrals in France which imitate it. This peculiarity is due to the fact that French Gothic aims especially at height, and, the nave being raised so very high, a tower could not safely be added above it. Other differences between English and French Gothic will be pointed out in detail in the course of our survey.

Though Notre-Dame was the first great building in Paris proper, it must be borne in mind that the magnificent Basilica of St. Denis, four miles to the north, and also the Abbey Church of St. Germain-des-Prés, in the southern suburb, antedated it by several years.

Recollect three things about Notre-Dame.

- (1) It is a church of Our Lady : therefore, most of it bears reference to her cult and legends.
- (2) It is the cathedral church of Paris : therefore, it is full of memorials of local saints — St. Denis, Ste. Geneviève, St. Marcel, Bishop of

Paris, etc., amongst whom must also be classed St. Stephen. (3) It is a royal church : therefore, it contains many reminders of the close alliance of Church and State. Thus understood, Notre-Dame becomes an epic in stone.

In visiting Notre-Dame, go along the Rue de Rivoli as far as the Square of the Tour St. Jacques. Walk through the little garden. Notice, in passing, the tower — all that now remains of the Church of St. Jacques-de-la-Boucherie — used at present as a meteorological observatory. Turn down the Rue St. Martin to the Pont Notre-Dame. In front, to the left, stands the Hôtel-Dieu ; to the right, the Tribunal de Commerce ; in the centre, the Marché-aux-Fleurs ; at its back, the Préfecture de Police. Continue straight along the Rue de la Cité, passing, on the right, the main façade of the modern Palais de Justice (with a glimpse of the Sainte Chapelle) till you come to the broad and open Place Notre-Dame (generally known by its mediæval name of the Parvis). Take a seat under the horse-chestnuts on the north side of the Place, opposite the equestrian statue of Charlemagne, in order to examine the façade of the cathedral.

The **west front, dating from the beginning of

the thirteenth century (later than the rest), consists of two stories, flanked by towers of four stories. The first story contains the three main portals : on the left, the door of Our Lady, in the centre, that of her Son, and on the right that of her Mother. On the buttresses between them stand four statues : extreme left, St. Stephen ; extreme right, St. Marcel, Bishop of Paris (a canonised holder of this very see) ; centre left, the Church, triumphant ; centre right, the Synagogue, dejected (representing between them the Law and the Gospel). This first story is crowned and terminated by the Galerie des Rois, containing figures of the kings of Israel and Judah, ancestors of the Blessed Virgin (others say, kings of France to the date of the building), destroyed in the great Revolution, but since restored. On the parapet above it stand, on the right and left, Adam and Eve ; in the centre, Our Lady and Child with two adoring angels — the Fall and the Redemption. The second story contains the great rose window and two side-arches with double windows. The third story of the towers consists of a graceful open-work screen, continued in front of the nave, so as to hide its ugly gable (which is visible from farther back

in the Place), thus giving the main front a fallacious appearance of having three stories. The final or fourth story of the towers is pierced on each side by two gigantic windows, adding lightness to their otherwise massive block. The contemplated spires have never been added. This façade has been copied with modifications in many other French cathedrals.

Now approach the front, to examine in detail the ** great portals, deeply recessed, as is usual in French cathedrals, owing to the massive masonry of the towers. The left or northern doorway — that of Our Lady (by which her church is usually entered) — bears on its central pier a statue of the Virgin and Child; beneath her feet are scenes from the temptation of Eve, who brought into the world sin, and the first murderer Cain, as contrasted with her descendant, the Blessed Virgin, who brought into the world the Redeemer of mankind. Over Our Lady's head a tabernacle, representing the relics preserved within. In the tympanum, first tier, are, at the left, three patriarchs, at the right, three kings, typifying the ancestors of the Blessed Virgin. Above, second tier, the Entombment of the Virgin, placed in her sarcophagus.

gus by angels, and attended by the apostles with their familiar symbols. Higher still, third tier, the Coronation of the Virgin, in the presence of her Son, with adoring angels. The whole thus represents the Glory of Our Lady. At the sides below, life-size figures: extreme left, Constantine, first Christian Emperor; extreme right, Pope Silvester, to whom he is supposed to have given the patrimony of St. Peter — the two representing the union of Church and State. Next to these the great local saints: on the left, St. Denis, bearing his head, and guided by two angels; on the right, St. John Baptist, St. Stephen, and Ste. Geneviève, with the devil endeavouring to extinguish her taper, and a sympathising angel. The figures on the arch represent spectators of the Coronation of the Virgin. Minor subjects — signs of the Zodiac, Months, etc. — I leave to the ingenuity and skill of the reader. The **centre doorway (commonly called the *Porte du Jugement*) is that of the Redeemer, Our Lady's Son; on its central pier, fine modern figure of Christ blessing; above, in the tympanum, the usual Last Judgement. First tier (modern), the General Resurrection, with angels

of the last trump, and kings, queens, bishops, knights, etc., rising from their tombs; conspicuous among them is naturally St. Stephen. Second tier, St. Michael the Archangel weighing souls, with devils and angels in waiting, the devils cheating; on the right, the wicked (on Christ's left) hauled in chains to hell; on the left, the saints (on His right) ascending to glory. On the summit, third tier, the New Jerusalem, with Christ enthroned, showing His wounds in mercy, flanked by adoring angels holding the cross, spear, and nails; on the left, the Blessed Virgin, patroness of this church; and on the right, Ste. Geneviève, patroness of Paris, interceding for their votaries. (Last figure is usually, but I think incorrectly, identified as St. John the Evangelist, who has no function on a Parisian cathedral.) This relief, closely copied at the Sainte Chapelle, is itself imitated from one at St. Denis. On the lintels the Wise (left) and Foolish (right) Virgins; on the left and right on jambs, life-size figures of the twelve apostles, with their usual symbols. Observe the beautiful ironwork of the hinges. The third or southern portal, that of St. Anne—the Mother of the Virgin—

contains older work than the other two, replaced from the earlier church on the same site. The style of the figures is therefore Romanesque, not Gothic; so is the architecture represented in them. On the centre pier, St. Marcel, Bishop of Paris. Above, tympanum, history of St. Anne; first tier, centre, the meeting of Joachim and Anna at the Golden Gate; on the left, Marriage of the Virgin; on the right, her Presentation by St. Anne in the Temple, etc. Second tier, the Nativity, and the visit of the Magi to Herod; at the summit, third tier, Madonna enthroned, with adoring angels, a king, and a bishop — Church and State once more identified. The work on this doorway much resembles that at St. Denis. Magnificent iron hinges, brought from old St. Stephen's.

Walk around the quay on the South Side to examine the body of the church. Notice the lofty nave, and almost equally lofty aisles, with (later) side-chapels built out as far as the level of the transept; also, the flying buttresses. As in most French churches, the transepts are short, and project but little from the aisles. The south transept has a good late façade with two rose windows. Its portal — ill visible — is

dedicated (in compensation) to the displaced St. Stephen, and contains on the pier a figure of the saint, robed, as usual, as a deacon; in the tympanum are reliefs of his preaching, martyrdom, death, and glorification. Note, to the right, a small relief of St. Martin of Tours dividing his cloak with the beggar.

Enter the little garden further east, which occupies the site of the former archevêché, in order to observe the characteristic French form of the choir — a lofty and narrow apse, with apsidal aisles and circular chapels added below, the whole forming what is called a *chevet*. The light-flying buttresses which support the soaring and slender choir add greatly to the beauty and picturesqueness of the building. Pretty modern Gothic fountain. Quit the garden and continue round the northern side of the cathedral. The first (small) door at which we arrive — the Port Rouge — admits the canons. It is a late addition, built in 1407 by Jean sans Peur, Duke of Burgundy, in expiation of his murder of the Duke of Orleans; the donor and his wife kneel on each side of the Coronation of the Virgin in the tympanum. Notice here the gargoyles and the graceful architecture of the supports to the

buttresses. The second (larger) door — the Portail du Cloître, so called from the cloisters long demolished — in the north transept contains a good statue of the Madonna on the pier ; above, in the tympanum, confused figures tell obscurely the legend of the monk Theophilus, who sold his soul to the devil. Stand opposite this door, on the far pavement, to observe the architecture of the north transept. The best point of view for the whole body of the cathedral, as distinct from the façade, can be obtained from the Quai de Montebello on the south side of the river.

To visit the interior, enter by the left or northern door of the façade — that of Our Lady. The lofty nave is flanked by double aisles, all supported by powerful piers. Walk across the church and notice all five vistas. Observe the height and the delicate arches of the triforium, or pierced gallery of the second story, as well as the windows of the clerestory above it — the part of the nave which rises higher than the aisles, and opens freely to the exterior. Walk down the outer right-hand aisle. The side-chapels, each dedicated to a separate saint, contain the altars and statues of their

patrons. Notice the shortness of the transepts, with their great rose windows ; observe also the vaulting of the roof, especially at the intersection of the four main arms of the building. The entrance to the choir and ambulatory is in the right hand or southern transept. Close by, near the pillar, Notre-Dame de Paris, the wonder-working mediæval statue of Our Lady. The double aisles are continued around the choir, which is separated from them by a wall and gateways. Approach the brass grills, in order to inspect the interior of the choir, whose furniture was largely modernised and ruined by Louis XIV., in accordance with a misguided vow of his father. Chapels surround the ambulatory, many of them with good glass windows and tolerable frescoes. The chapel at the end is that of Our Lady of the Seven Sorrows.

By far the most interesting object in the interior, however, is the series of ** high reliefs in stone, gilt and painted (on the wall between choir and ambulatory), executed early in the fourteenth century by Jehan Ravy and his nephew, Jehan de Bouteillier, which, though inferior in merit to those in the same position

in Amiens cathedral, are admirable examples of animated and vigorous French sculpture of their period. The series begins on the northern side of the choir, at the point most remote from the grill which leads to the transept. The remaining subjects (for some, like the Annunciation, are destroyed) comprise the Visitation; Adoration of the Shepherds; Nativity; Adoration of the Magi (note the three kings, representing the three ages of man; the oldest, as usual, has removed his crown, and is offering his gift); the Massacre of the Innocents; the Flight into Egypt (where a grotesque little temple, containing two odd small gods, quaintly represents the prevalence of idolatry); the Presentation in the Temple; Christ among the Doctors; the Baptism in the Jordan (with attendant angel holding a towel); the Miracle at Cana; the Entry into Jerusalem (with Zachæus in the tree, and the gate of the city); the Last Supper; the Washing of the Apostles' feet; and the Agony in the Garden. The tourist should carefully examine all these subjects, the treatment of which strikes a keynote. Similar scenes, almost identical in their figures, will be found in abundance at Cluny and else-

where. Note, for example, the symbolical Jordan in the Baptism, with St. John pouring water from a cup, and the attendant angel, all of which we shall often recognise hereafter.

The series is continued on the other (southern) side of the choir (a little later in date, with names in Latin underneath; better modelled, but neither so quaint nor so vigorous). The subjects begin by the grill of the south transept, with the "Noli me tangere," or Apparition to Mary Magdalen (Christ as a gardener); the Apparition to the Marys; to Simon Peter; to the Disciples at Emmaus (dressed as mediæval pilgrims); to the Eleven Apostles; to the Ten and Thomas; to the Eleven by the sea of Tiberius; to the Disciples in Galilee; and on the Mount of Olives. The intervening and remaining subjects — Scourging, Crucifixion, Ascension, etc. — were ruthlessly destroyed by Louis XIV., in order to carry out his supposed improvements in accordance with the vow of his father, Louis XIII. The woodwork of the choir-stalls, executed by his order, is celebrated, and uninteresting. You may omit it. The treasury contains little of artistic value. The crown of thorns still figures in its inventory.

Leave the choir by the door by which you entered it, and seat yourself for awhile at the intersection of the nave and transepts, in order to gain a good idea of the apse, the choir, and the general arrangement of the shortly cruciform building. Observe the beautiful vaulting of the roof, and the extent to which the church is borne on its piers alone, the intervening walls (pierced by windows and triforium-arches) being intended merely for purposes of enclosure. Note also the fine ancient glass of the rose windows. Quit the church by the north or left aisle, and come back to it often.

Those who are not afraid of a spiral staircase, mostly well lighted, should ascend the left or north tower. Stop near the top to inspect the gallery, with the famous birds and demons. The view hence embraces from the front the Tower of St. Jacques ; behind it, the hill of Montmartre, with the white turrets and cupolas of the church of the Sacré Cœur ; a little to the left, St. Eustache ; then the Tribunal de Commerce ; St. Augustin ; the Louvre ; the roof of the Sainte Chapelle ; the Arc de Triomphe ; the twin towers of the Trocadéro ; the Eiffel Tower ; the gilded dome of the Invalides ;

St. Sulpice, etc. The Ile de la Cité is well seen hence as an island. Note also the gigantic size of the open screen, which looked so small from below. Ascend to the top. Good general panorama of the town and valley. This is the best total view of Paris, far superior to that from the Eiffel Tower, being so much more central.

Return by the Pont d'Arcole (whence you get a capital notion of the bifurcation of the Seine around the Ile St. Louis), and then pass the modern Hotel-de-Ville, with St. Gervais behind it, on your way home to the Rue de Rivoli.

CHAPTER IV.

THE ROMAN PALACE AND THE MUSÉE DE CLUNY.

THE earliest overflow of Paris was from the Ile de la Cité to the left or south bank (*Rive Gauche*).

The reason for this overflow is clear. The city was situated on a small island, near the head of navigation; it guarded the passage of the Seine by the double bridge. Naturally, however, at a time when all civilisation lay to the south, as the town began to grow, it spread southward, toward Rome, Lyons, Marseilles, Bordeaux, Toulouse, Arles, Nîmes, and the Roman culture. To the north at that time lay nothing but comparative barbarism, — the Britons and the Germans; or later, the English, the Normans, and the Teutonic hordes. Hence, from a very early date, Paris first ran southward along the road to Rome. Already in

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Roman times here stood the palace of Constantius Chlorus and Julian, now the Thermes, — the fortress which formed the *tête du pont* for the city. Later, the southern suburb became the seat of learning and law; it was known by the name which it still in part retains of the Université, but is oftener now called the Quartier Latin. At first, however, only a small portion of the Left Bank was built over. But gradually the area of the new town spread from the immediate neighbourhood of the old Hôtel-Dieu, with its church or chapel of St. Julien-le-Pauvre, to the modern limit of the Boulevard St. Germain; and thence again, by the time of Louis Quatorze, to the further boulevards just south of the Luxembourg. It is interesting to note, too, that all this southern side, long known as the Université, still retains its position as the learned district. Not only does it include the students' region — the Quartier Latin — with many of the chief artistic studios, but it embraces in particular the Sorbonne, or University, the Institute of France, with its various branches (Académie Française, Académie des Inscriptions et Belles-Lettres, Académie des Sciences, des Beaux-Arts, etc.), the École des Beaux-Arts,

the École de Médecine, the Collège de France, the Lycées St. Louis, Louis-le-Grand, and Henri IV., the École Polytechnique, the École des Mines, the Bibliothèque Ste. Geneviève, the Jardin des Plantes, and the Luxembourg Museum of Modern Paintings. In short, the Left Bank represents literary, scientific, artistic, and educational Paris, — the students in law, arts, and medicine, with their own subventioned theatre, the Odéon, and their libraries, schools, laboratories, and cafés. It is further noticeable that these institutions cluster thickest around the older part of the southern suburb, just opposite the Cité, while almost all of them lie within the limits of the outer boulevards of Louis XIV.

The Quartier Latin surrounds the Sorbonne, and is traversed by the modern Boulevard St. Michel. The Faubourg St. Germain, immediately to the west of it, surrounding the old Abbey of St. Germain-des-Prés, is of rather later date; it owes its origin in large part to the Renaissance spirit, and especially to Marie de Médicis's palace of the Luxembourg. It is still the residence of many of the old nobility, and is regarded as the distinctively aristocratic quarter of Paris, in the restricted sense, while

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the district lying around the Champs Élysées is rather plutocratic and modern than noble in the older signification of the word.

The visitor will therefore bear in mind distinctly that the South Side is the Paris of the students.

The primitive nucleus of the suburb on the South Side consists of the Roman fortress palace, the *tête du pont* of the Left Bank, now known as the Thermes, owing to the fact that its principal existing remains include only the ruins of the baths or *thermæ*. This colossal building, probably erected by Constantius Chlorus, the father of Constantine, covered an enormous area south of the river. After the Frankish conquest, it still remained the residence of the Merwing and Karling kings on the rare occasions when they visited Paris; and it does not seem to have fallen into utter decay till a comparatively late date in the Middle Ages. With the Norman irruptions, however, and the rise of the real French monarchs under Eudes and the Capets, the new sovereigns found it safest to transfer their seat to the Palace on the island, now the Palais de Justice, and the Roman fortress was gradually dismantled. In

1340 the gigantic ruins came into the hands of the powerful Benedictine Abbey of Cluny, near Mâcon, in Burgundy; and about 1480, the abbots began to erect on the spot a town mansion for themselves, which still bears the name of the Hôtel de Cluny. The letter K, the mark of Charles VIII. (1483-1498), occurs on many parts of the existing building, and fixes its epoch. The house was mostly built by Jacques d'Amboise, abbot, in 1490. The style is late Gothic, with Renaissance features. The abbots, however, seldom visited Paris, and they frequently placed their town house, accordingly, at the disposition of the kings of France. Mary of England, sister of Henry VIII., and widow of Louis XII., occupied it thus in 1515, soon after its completion. It was usual for the queens of France to wear white as mourning; hence her apartment is still known as the *Chambre de la reine blanche*.

At the Revolution, when the property of the monasteries was confiscated, the Hôtel de Cluny was sold, and passed at last, in 1833, into the hands of M. du Sommerard, a zealous antiquary, who began the priceless collection of works of

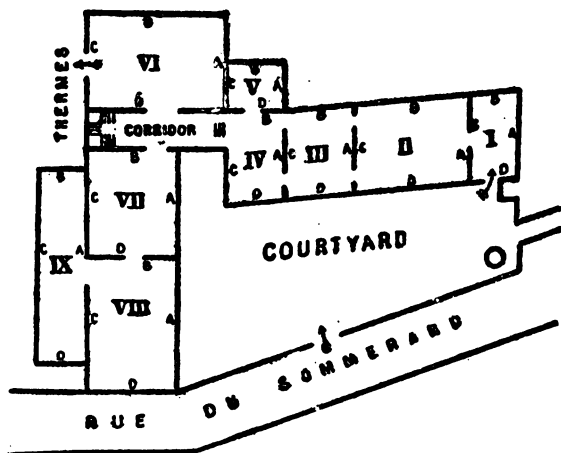
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art which it contains. He died in 1842, and the Government then bought the house and museum, and united it with the Roman ruin at its back under the title of *Musée des Thermes et de l'Hôtel de Cluny*. Since that time many further objects have been added to the collection.

At Cluny the actual building forms one of the most interesting parts of the sight, and is in itself a museum. It is a charming specimen of a late mediæval French mansion; and the works of art it contains are of the highest artistic value. I am able briefly to describe only what seem to me the most important out of its many thousands of beautiful exhibits. At least two whole days should be devoted to Cluny — one to the lower and one to the upper floor. Much more, if possible.

Go to the Place du Châtelet; cross the bridge, and the Ile de la Cité; also, the Pont St. Michel to the South Side. Good view of Notre-Dame to the left. In front lies the modern Boulevard St. Michel, with the Fontaine St. Michel in the foreground (the statue by Duret). Continue along the boulevard till you reach the Boulevard St. Germain, another

great modern thoroughfare which cuts right through the streets of the old Faubourg and the narrow alleys of the Latin Quarter. The garden at the corner contains all that remains



MUSÉE DE CLUNY — GROUND FLOOR.

of the Roman Palace. Notice its solid masonry as you pass. Then, take the first turn to the left, the Rue du Sommerard, which leads you at once to the door of the museum.

Notice the late semi-Gothic gateway, resembling that of an Oxford college. Pass through

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the flat-arched gate into the handsome courtyard. To the left is a late Gothic loggia, containing a few antiques. In front stands the main building, with square windows and high dormers, bearing the staff and pilgrim's scallop, the symbol of St. James, with the cardinal's hat and scutcheons and devices of the family D'Amboise, thus indicating the name of Jacques d'Amboise, the abbot who built it. Entrance to the right. Open free, daily, 11 to 4 or 5, except Mondays.

The first suite of rooms which we enter form some of the apartments of the original building. Observe the fine timbered ceilings.

ROOM I. — Panels, etc., in wood-carving.

ROOM II. — * Fine French chimneypiece, by Hugues Lallement, dated 1562, representing Christ and the Woman of Samaria at the well, brought from a house at Châlons-sur-Marne. On the right and left of entrance (*Wall A* on plan), wooden seats, with canopy, holding good Gothic wood-carvings. Notice on the left of door, a Deposition in the Tomb; (801) Madonna and Child; then, Birth of the Virgin, with St. Anne in a bed; and below, head of a Saint, hollow, intended to contain her skull or relics. Near it

(762), decapitation of St. John Baptist, German, sixteenth century; and (789) Death of the Virgin. On the right of doorway, three reliquary heads, and (783 and 784) two groups of the Education of the Virgin. Above, several representations of the Circumcision. *Wall B*, between the windows, (745) quaint reliquary head of St. Mabile, one of St. Ursula's 11,000 virgins, the hair gilt, Italian, fifteenth century; near it, Angel of the Annunciation; Madonna and Child; and Flight into Egypt. Fine wooden chests. In the cases, collections of shoes, uninteresting.

ROOM III. — Wood-carving, more or less Gothic. *Wall A* (788), Madonna supporting the dead Christ, under a canopy, sixteenth century; (816) Holy Women, with small figure of the donor, kneeling; (709) large carved altarpiece, end of fifteenth century; in the centre, Crucifixion with quaintly brutal Roman soldiers, fainting Madonna, and Holy Women in fantastic head-dresses of the period; below, Nativity, and Adoration of the Magi; on the left side, above, Flagellation, with grotesquely cruel soldiers; beneath it, angels displaying the napkin of St. Veronica; on the right side,

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above, Deposition in the Tomb; beneath it, angels supporting the instruments of the Passion, — a splendid piece of Flemish carving. Above, two statues of St. George. Further on (712), votive triptych against the plague, Flemish, carved, with painted flaps on the doors; on the left, St. Sebastian, with arrows of the pestilence; on the right, St. Roch exhibiting his plague-spot, with angel who consoled him and dog who fed him (see the legend in Mrs. Jameson); centre, Adoration of the Magi; the three kings represent, as usual, the three ages of man, and also the three old continents, Europe, Asia, Africa; hence the youngest king is represented as a Moor. Other episodes (Flight into Egypt, Return of Magi, etc.) in the background, — late fifteenth century. *Wall B*, first window, stained glass, German panes, fifteenth century, Annunciation, in two panels (1960 and 1957). Beyond it (830), in woodwork, sixteenth century, Coronation of the Virgin by Christ and God the Father, — a somewhat unusual treatment. Above (758), Stem of Jesse, representing the descent of Christ; notice David with his harp and other kings of Israel; late fifteenth century. Second window (1958 and 1959), St. Hubert and St. Lambert,

companions to the Annunciation ; (721) dainty little Crucifixion (sixteenth century), in coloured German wood-carving ; (1686) Flemish painting, school of Van Eyck, Crucifixion. *Wall D*, windows (1961 and 1962), St. Peter and St. George ; (1963 and 1964) St. Hubert and St. Antony Abbot, with his pig, staff, and bell. *Wall C*, altar-piece, unnumbered ; subjects much as opposite ; centre, Crucifixion ; beneath it, Nativity, Adoration of Magi. On the left, Way to Calvary (with grotesquely brutal soldiers) ; beneath it, Annunciation (notice the *prie-dieu*, book, and bed in the background) and Visitation ; on the right, Descent from the Cross, with St. John and the Marys ; beneath it, Circumcision, and Presentation in the Temple. (710) Deposition from the Cross, very good, with painted wings from the Passion. All the wood-carvings in this room deserve careful attention. Inspect them all, and, as far as possible, discover their subjects.

ROOM IV. — Fine Renaissance chimney-piece, by Hugues Lallement, sixteenth century, representing Actæon transformed into a stag by Diana, whom he has surprised in the act of bathing. (Subjects from the myth of Diana

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are favourites with the French Renaissance artists, owing to the influence of Diane de Poitiers.) From Châlons-sur-Marne, same house as that in Room II. *Wall A* (1779 and 1778), Renaissance classical paintings, part of a large series continued elsewhere; (1428) fine Renaissance carved cabinet (Diana and Chimæras); contrast this and neighbouring Renaissance work with the mediæval carvings in adjacent rooms. *Wall B* (6329), quaint old Flemish tapestry, representing the Angels appearing to the Shepherds; the Nativity; the Adoration of the Magi; and the Agony in the Garden. Study the arrangement of all these figures, which are conventional, and will reappear in many other examples of various arts. *Wall C*, to the right and left of fireplace, good Renaissance wood-carving. *Wall D*, fine cabinets. In the cases, medals.

Room V., to the side. Debased Italian and Spanish work of the seventeenth and eighteenth centuries. In the centre, Adoration of the Magi, a meretricious Neapolitan group of the seventeenth century, intended to place in a church as a Christmas *berceau*. The costumes of the three kings, representing the three con-

tinents, the ruined temple in which the action takes place, and the antique statue in the background of the Madonna and St. Joseph, should all be noticed. Contemptible as a work of art, this florid composition of dolls is interesting and valuable for its spirited arrangement, and for the light it casts on the conception of the subject. The room also contains other similar church furniture of the seventeenth and eighteenth centuries. Observe their theatrical tinsel style, and their affected pietism, as contrasted with the simplicity, naïveté, and truth of earlier periods. Take, as an extreme example of this tendency, the relief of the Annunciation on *Wall D*, to the right of the entrance door, and compare it with examples of the same subject in other rooms of the collection. *Wall B*, facing the entrance, good case of miscellaneous wood work, containing excellent Spanish art of this bad period, — a Last Supper, a St. Francis receiving the Stigmata, a Massacre of the Innocents, the Faint of St. Catherine, St. Antony the Abbot, St. Antony of Padua carrying the infant Christ, and other figures. A large gilt tabernacle, on *Wall C*, also contains a debased figure of St. Antony of Padua,

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from an altar dedicated to the saint. Identify as many of these saints as possible, and remember their symbols.

We now quit the older suite of apartments, and enter a large central glass-covered court, — ROOM VI., entirely modern. The corridor is occupied by early altar paintings, for the most part of little value. Notice on the left, by the staircase (1701), a Giottesque Madonna and Child, — Florentine, fifteenth century. Near it (1666), two oval panels, representing the Annunciation, divided (as frequently happens with this subject) into two distinct portions, and probably flanking a doorway in their original position, — Italian, fourteenth century. All the paintings on this wall, mostly unsatisfactory as works of art, are valuable for their symbolism and the light they throw on the evolution of their subjects. For example: (1676), between the Annunciation pictures, represents the distribution of holy wine which has touched the relics (I think) of St. Hubert. Further on, we have a group of six Apostles; beginning from the right, St. Peter with the keys, St. John Evangelist with the cup and serpent, St. Andrew with his cross, St. Bartholomew with his knife,

St. James the Greater with the pilgrim's staff and scallop, and St. James the Less with a crosier and book. To the right of the staircase is a stone figure of St. Denis bearing his head, French, fifteenth century ; also, a good statue of the Madonna, a little later. Above the doorway, on the right, are portions of a large Spanish altar-piece ; in the centre, the Crucifixion ; extreme right, Assumption of the Virgin, etc. Beyond it comes the continuation of the tabernacle already noticed, containing the six remaining Apostles, with the symbols of their martyrdom. Next, a fine Spanish altar-piece of the fifteenth century, from a church of St. Martin ; in the centre, St. Martin dividing his cloak with the beggar ; around it various other subjects, among them St. Antony with his pig, St. Stephen in deacon's robes, with the stones of his martyrdom, St. Jerome in the desert, beating his bosom with a flint before the crucifix, St. Francis displaying the stigmata or five wounds of Christ, St. Paul the hermit with his lion, etc. To the right, toward the courtyard, a fine figure of Adam from St. Denis, a splendid example of the best French nude sculpture of the fourteenth century.

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We now enter the covered courtyard of Room VI. proper, filled with fine examples of French mediæval sculpture. Several of the objects bear labels sufficiently descriptive. I will therefore call attention to only a few among them. *Wall D*, two wooden Flemish statues (Our Lady and St. John at Calvary), on the right and left of the doorway; (417) carved marble monument of the tenth or eleventh century; very fine workmanship, with distinct reminiscences of the antique. *Wall A*, * magnificent stone frieze or reredos, originally gilt and coloured, representing the history of St. Benedict, from St. Denis; in the centre, Baptism in Jordan (compare the relief of the same subject in Notre-Dame); right and left, preaching and miracles of St. Benedict (overthrow of idols, cure of a dying woman). Middle of wall (6328), fine Italian tapestry, sixteenth century, representing the Adoration of the Magi; observe the attitude of the kings, together with the ox and ass in the background, invariable concomitants of the Nativity in art. Beneath (728), early wooden Madonna (thirteenth century, Auvergne), with Byzantine aspect. Beautiful Romanesque capitals. — Creation of Eve, etc.

Wall B, * (237), exquisite stone frieze or reredos from the church of St. Germer, about 1259, much mutilated, but originally one of the most perfect specimens of French thirteenth century carving; it still betrays traces of colour. In the centre, Crucifixion, with Virgin and St. John: on either side (as at Notre-Dame), the Church, with cross and chalice, and the Synagogue, with eyes blinded: then, on the right and left of cross, St. Peter and St. Paul: beyond them, Annunciation and Visitation: finally, on the left, St. Ouen, uncle of St. Germer, cures a wounded warrior; on the right, St. Germer asks leave of King Dagobert to found the abbey from which this came. Above it (509), exquisitely grotesque relief of the Resurrection with sleeping Roman soldiers, one of a set in alabaster, French fourteenth century (500 to 512), all of which deserve to be inspected; meanings of all are obvious except (501) St. Ursula. Still higher, fragment of the original Last Judgment on the central west door of Notre-Dame, Paris, before the restoration,—interesting as showing the grounds on which Viollet-le-Duc proceeded; (6322) tapestry, Arras, fifteenth century, various scriptural subjects,

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confused, but decipherable. Beneath it, to the left, * beautiful stone relief (reredos) of the legend of St. Eustace, from the church of St. Denis, — a fine French work of the fourteenth century. In the centre, Crucifixion ; extreme left, St. Eustace, hunting, is converted by the apparition of the Christ between the horns of the stag he is pursuing ; further to the right, his baptism, nude, in a font, as in all early representations ; still further to the right, his trials and history ; while he crosses a river with his children, a wolf seizes one, while a lion devours the other ; last of all, reunited miraculously with his family, he and they are burned alive as martyrs by the Emperor Trajan, in a brazen bull. Observe naïf boy with bellows. The whole most delicately and gracefully sculptured. Next, coloured stone relief of the Passion, — French fourteenth century ; subjects, from right to left, the kiss of Judas (observe Peter drawing the sword) ; Flagellation ; Bearing the Cross, with Simon of Cyrene ; Deposition in the Tomb ; Resurrection ; and Christ in Hades, delivering Adam and Eve from the jaws of death, realistically represented here and elsewhere as the mouth of a monster ;

notice in this work the colour and the Gothic architecture and decoration of the background, which help one to understand features that are missing in many other of these reredoses. Then, stone relief of the Annunciation, Visitation, and Nativity, very simply treated: notice the usual ox and ass in the manger. Above it * (4763), good mosaic of the Madonna and Child with adoring angels, by Davide Ghirlandajo, of Florence, placed by the President Jean de Ganay (as the inscription attests) in the church of St. Merri at Paris. *Wall C* (513-518), interesting alabaster reliefs of the Passion, French, fourteenth century. Between them, Coronation of the Virgin, French, fifteenth century. (725) Good wooden figure of St. Louis, covered with fleur-de-lis in gold, from the Sainte Chapelle. Here is the door which leads to the Musée des Thermes. Pass it by for the present. Beyond it, continuation of the alabaster reliefs (514 and 517), etc.: examine them closely. Between them (435), Circumcision, in marble, early fifteenth century, French, full of character. Beneath it (429, etc.), admirable figures of mourners, from the tomb of Philippe le Hardi, at Dijon, fourteenth century. *Wall D*, again

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(1291), terra-cotta, coloured : Madonna and St. Joseph, with angels, adoring the Child (child missing), ox and ass in background ; on the right, Adoration of Magi ; notice once more the conventional arrangement : on the left, Marriage of the Virgin, a high priest joining her hand to Joseph's, all under Gothic canopies, fifteenth century, from the chapel of St. Eloy, near Bernay, Eure. I omit many works of high merit.

The centre of this room is occupied by several good statues. Examine each ; the descriptive labels are usually sufficient. A noble * St. Catherine ; St. Barbara with her tower ; St. Sebastian, pierced with the holes where the arrows have been ; a beautiful long-haired wooden Madonna ; a fine Pisan Angel of the Annunciation, in wood, etc. Also, several excellent figures of Our Lady. The large part played by the Madonna in this room, indeed, is typical of her importance in France, and especially in Paris, from the thirteenth century onward. The church of Notre-Dame is partly a result, partly a cause, of this special cult of the Blessed Virgin.

Room VII. (beyond the corridor, a modern covered courtyard). — Tapestries and textile

fabrics, interesting chiefly to ladies. On *Wall A*, and others, Flemish tapestry, representing the history of Bathsheba, much admired and very ugly; compare it with the tapestry of the Lady and the Unicorn, to be visited later in Room III., upstairs, contrasting them as models of what such work should and should not be. *Wall B*, admirable Renaissance relief of the Cardinal Virtues. Above it, a good Madonna, and figures of Grammar and Astronomy. *Wall C*, caryatid of inferior art, French, sixteenth century. ** (448) Admirable group of the Three Fates, attributed to Germain Pilon, the great French sculptor of the sixteenth century, whom we shall meet again at the Louvre, — a fine specimen of the plastic art of the Renaissance, said to represent Diane de Poitiers and her daughters. Below ** (447), exquisite Renaissance bas-relief of the huntress Diana, of the school of Jean Goujon, again in allusion to Diane de Poitiers. (478) Good mask of the same epoch. (251) Virgin and Child, meretricious; in the decadent style of the sixteenth century; very French in type, foreshadowing the Louis XV. spirit, — the Madonna resembles a little-reputable court lady. *Wall D* (463,

etc.), Judgment of Solomon, Solomon and the Queen of Sheba, Annunciation, and other reliefs in the florid and least pleasing French style of the sixteenth and seventeenth centuries. Table by the doorway ** (449), exquisite small marble statue of the Deserted Ariadne (perhaps Diane de Poitiers), in the best Renaissance manner, probably by Germain Pilon : found in the Loire, near Diane's château of Chaumont. Beside it, three sleeping Venuses, one of which is also said to be Diane de Poitiers, the goddess of the Renaissance in Paris. On the left of the doorway (457) is a singular marble relief of Christ and the Magdalen after the Resurrection (*Noli me tangere*) ; the Saviour strangely represented, as often, in a gardener's hat and with a spade ; in the background, angels by the empty sepulchre ; Flemish, florid style of the sixteenth century. Beside it (467 and 468), two exquisite Renaissance reliefs of Venus. In front of it, on the table * (479), Entombment, with the body of Christ placed in the sarcophagus by Joseph of Arimathea and Nicodemus, — portraits, I think, of the donors.

Room VIII. — Textile fabrics and ecclesiastical robes. *Wall B*, on the left of door (487),

pretty but meretricious little group of Venus and Cupids, with grapes, French style of the seventeenth century; the national taste still more distinctly showing itself. To the right of door (459), in two separate figures, a quaint Annunciation, — French, sixteenth century, frankly anachronistic. Close by (464), the Judgment of Solomon, same school and period. Above (563), clever small alabaster group of the Rape of the Sabines, after Giovanni da Bologna. These all stand on a handsome French carved chest of the sixteenth century. *Wall C*, greatly worn altar-relief of the Adoration of the Magi, from the chapel of the Château d'Anet, French Renaissance, sixteenth century. Above it (446), Mary Magdalen, kneeling, with long hair and the alabaster box of ointment, — her symbol in art, — fifteenth century, curious. At the back, gilt and painted figures of the Holy Trinity, from the demolished church of St. Marcel at Paris, seventeenth century. Similar representations of the Trinity, showing the three Persons, thus, are common in Italian art. Further on (493), good figure of a shepherd, French, sixteenth century. *Wall A* (266), curious altar back, Herod order-

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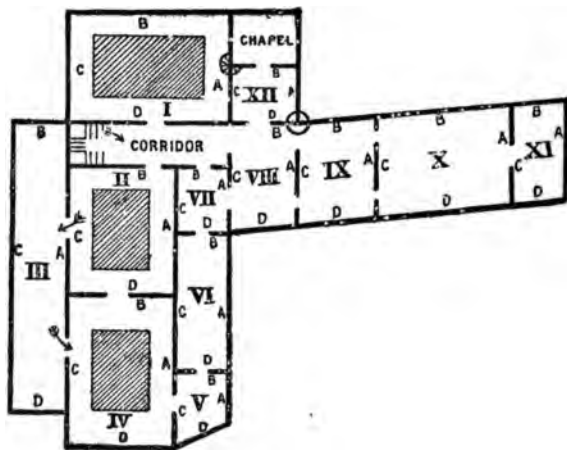
ing the Massacre of the Innocents. (267) St. Eustace crossing the river (see Room VI.) with the lion and the wolf seizing his children. A very different treatment from the previous one. (291) A lintel of a chimney, Flemish, dated 1555; centre, a river god; left and right, pelican and eagle; between the figures, Faith, Hope, Charity, and Prudence. (273) Madonna and Child (Notre-Dame de l'Espérance, throned on an anchor). On the wall to the far left, interesting piece of French fourteenth century tapestry, with a legend of St. Marcel and St. John Evangelist, most naively represented.

Room IX. — State coaches and Sedan chairs of the seventeenth century, as ugly as can be imagined. They need not detain you.

The staircase to the first floor is in the corridor to Room VI. Observe the staircase itself, in carved wood, bearing the arms of France and Navarre, and also the crowned initials of Henri IV. and Marie de Médicis. It was formerly in the old *Chambre des Comptes* of Paris, and was reërected here at the installation of the Museum.

The corridor above contains arms and armour. At the head of the staircase (742), very quaint

Magdalen in wood with the box of ointment ; German in style, fifteenth century ; observe her long hair, here twisted and plaited with Ger-



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man neatness. (1466 and 1468) Renaissance cabinets in ebony.

Room I. — Gallery, looking down on the courtyard of Room VI., below. *Wall D*, by which you enter; tiles, French Renaissance. *Wall C*, first case, blue Flemish stoneware. Fine wrought-iron gates, gilt. In front of

them, female satyr, French, eighteenth century, very characteristic of the national taste; opposite it, male satyr, the same. Second case: Palissy ware, French, sixteenth and seventeenth centuries. This fine ware is full of Renaissance feeling. Notice particularly (3140), a Sacrifice of Abraham; (3145) the Baptism in Jordan, conventional treatment; (3139) Judith and Holofernes, with several other scriptural scenes in the older spirit; intermingled with these are classical and mythological scenes, displaying the growing love for the nude; observe particularly (3119), a Venus with Cupids; and another dish below it, unnumbered, same subject; also, a Creation of Eve; (3131) Susanna and the Elders, and other scenes of similar character. Observe that while the early work is purely scriptural or sacred, the Renaissance introduces classical subjects. Note, too, the frequent scenes of the Baptism in the same connection. Centre (3102), beautiful vase with lid, of the period of Henri II. Study all the Palissy ware. *Wall B*, French pottery of the eighteenth century, exhibiting the rapid decline in taste under Louis XIV. and XV., especially as regards colour. The most satisfactory pieces

are the blue and white dishes with royal monograms, arms, etc. Second case: Rouen ware of the eighteenth century, far superior in style and tone to the preceding. Good nude figure of Venus. *Wall A*, Nevers pottery, delicate blue and white; (3338) figure of a page, to support a lamp. Last case: Dutch pottery, Delft, eighteenth century, exhibiting the strong domestic Dutch tendency.

Room II. — Also galleries, surrounding a courtyard. Exquisite Italian Renaissance pottery. *Wall B*, to the right of entrance, beautiful Italian specimens of Faenza ware, fifteenth and sixteenth centuries (whence the word faience); these should be closely studied in detail. (2811) Quaint dish with Diana as archer; beside it, portraits. (2824 and 2825) Decorative plaques with heads of women. (3949) St. George and the Dragon in green pottery. Behind it, plate with admirable portrait. In the same case, Judith receiving the head of Holofernes; (3024) Hercules playing the lyre to entice Auge. *Wall C*, first case, Deruta and Chaffagiolo ware of the sixteenth century. Exquisite decorative dishes and plaques; (2814) Actæon changed to a stag by Diana. (2849)

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Susanna and the Elders. (2887) St. Jerome in the desert, with his lion. (2895) The doubting Thomas. (2823) Another Actæon. Observe frequent repetition of certain scenes. Fine plates with arms of Medici, Popes, etc. Second case: Deruta ware, still more splendid specimens, many of them with remarkable lustre. (2894) Madonna and Child, with infant St. John of Florence. Other plates with Mercury, a sphinx, a lion, the huntress Diana, a Moor's head, portraits, and decorative designs. Examine in detail. *Wall D*, first case, Casteldurante and Gubbio ware, sixteenth century. (3007) Manius Curtius leaping into the Forum. (3015) Crucifixion, with the sun and the moon darkened. (3004) Dædalus and the Minotaur. (3008) Fine conventional design. Other plates have heads of St. Paul and mythological persons. (2802) A quaint Temptation of St. Antony. (2818) Leda and the Swan, etc. Second case: Urbino ware, seventeenth century. Head of Raphael, and delicate Raphaelesque scenes, instinct with the later Renaissance feeling. (2961) Perseus and Andromeda. (3064) Expulsion from Paradise; on either side, Temptation, and Adam eating the fruit. (2872) A

Baptism in Jordan. Notice again the mixture of religious and mythological scenes, with a preference for those where the nude is permissible, — Judith and Holofernes, Orpheus, etc. *Wall A*, a fine Florentine terra-cotta bust of the young St. John, patron saint of the city. More Urbino ware, to be carefully examined. The greater part of this wall, however, is occupied by ** Della Robbia ware, glazed Florentine majolica of the fifteenth and sixteenth centuries. (2794) Fine figure of St. Michael. (2799) Martyrdom of St. Catherine, the wheels of her torture broken by angels. Above it, Madonna adoring the Child; observe in this and many other cases the beautiful setting of fruit and flowers, characteristic of the Della Robbias. Beneath, no number, the Beheading of St. Catherine; in the background, angels conveying her soul to heaven. (2795) The infant St. John, patron saint of Florence. (2793) Temperance, with flagon and patera. Then, more Urbino ware, very fine examples of the end of the sixteenth century; above them, touching Madonna and Child, Della Robbia. *Wall B*, again, Castello ware, and Venetian pottery, fifteenth, sixteenth, and seven-

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teenth centuries. Apothecary's jars, plaques, etc., extremely beautiful.

Room III. — A long corridor. *Wall A* is entirely occupied by the ** magnificent suite of six early French tapestries, known as "The Lady and the Unicorn" (symbol of chastity), the finest work of its sort ever executed. They come from the Château de Boussac, and belong to the second half of the fifteenth century. The Lady is represented engaged in various domestic pursuits of a woman of rank of her time, always accompanied by the beast of chastity. The colour is inexpressibly lovely. Above it, similar tapestry representing the history of St. Stephen, and the discovery of his relics. Along *Wall A*, on the right of entrance door (774), crowned wooden figure of St. Catherine, holding the sword of her martyrdom, her broken wheel at her feet, and trampling upon the tyrant, Maximian. To the left of door, good early Madonna and Child ; another St. Catherine ; and (760) Magdalen, described erroneously (I think) as Pandora. *Wall B* is mostly occupied by a handsome French Renaissance chimneypiece (sixteenth century), brought here from a house at Rouen, and representing

the history of the Casa Santa at Loreto,—its transport over the sea by angels, its reception by the faithful, and worship in front of it. The ceiling above also comes from the same room. *Wall C*, small stained-glass windows of various ages. Examine them separately. *Wall D*, large enamelled plaques brought from François Premier's Château of Madrid, in the Bois de Boulogne, stated to be the largest enamels in existence. Beneath them, fine wooden statue of the Virgin and infant Christ, German, fifteenth century, very characteristic in its flat features, as well as in the dress and treatment of the hair, of the German style of the period. Compare it with French Madonnas below. The screens toward *Wall A* contain specimens of fine Renaissance wood-carving. Contrast the finish and style of these with their Gothic predecessors. Notice, near the chimneypiece (828), an Annunciation, with God the Father, wearing a triple crown (like the Pope), and the Holy Spirit descending upon the Madonna. Next screen, various classical scenes in the taste of the Renaissance, — Judgment of Paris, Venuses, and Cupids, etc. Much fine nude Renaissance detail. Centre case, old glass;

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notice, in particular (4763), fine thirteenth century Arab mosque-lamp. Further on, more Renaissance wood-carving, — Leda and the Swan in very high relief ; low reliefs of classical subjects and decorative panels. All these works should be closely studied as typically illustrative of Renaissance feeling. Cases by the window (*Wall C*), Limoges and other enamels, too numerous to treat in full detail, but many of them, at least, should be closely inspected and comprehended by the visitor. Case, next the chimney-piece, old raised enamels (twelfth and thirteenth centuries), enamelled gold reliquaries for containing bones of saints ; fine crucifix, etc. Notice on (4497), the Flight into Egypt, Peter walking on the Sea, the Adoration of the Magi, and the Presentation in the Temple ; on (4498), the Crucifixion, and the Twelve Apostles ; beneath (4514), enamelled book-cover ; near it, Crucifixion, Adoration of the Magi, and other figures. Identify as many of these as possible, and observe their archaic striving after effects too high for the artist. Second case : Limoges enamels, more modern in type (fifteenth century) : Madonna holding the dead Christ, Crucifixion, Bearing of the Cross, and other scenes.

Notice particularly (4575), little triptych with a Nativity, Adoration of the Magi, and Circumcision, in all of which observe the conventional treatment. Third case: Limoges enamels of the High Renaissance (sixteenth and seventeenth centuries), Raphaelesque in spirit, better in execution, but far less interesting; good portraits in frames; a fine Flagellation, and other scenes from the Passion; above, delicate Tazzas. Observe in particular (4628), the Descent into Hell, Christ rescuing Adam and Eve and the other dead from Hades, typically Renaissance. On the far side of the case, remote from window, a good series of the Gospel history, — Marriage of the Virgin, Annunciation, Birth of the Virgin (incorrectly labelled Nativity), etc. Last cases: more recent enamels. Among the best are, in the last case of all, the Expulsion from Paradise, and a series of the Gospel history; observe particularly (4650), Christ and the Magdalen, with the usual curious disguise as a gardener. I recommend, to those who can spare the time, most attentive detailed study of the subjects and treatment in all these enamels, many of which throw much light on similar themes treated by

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other arts in the same collection. Several hours should, if possible, be devoted to them.

ROOM IV. contains various ** Mohammedan potteries, exquisitely decorative, but (owing to the general absence of figure subjects, prohibited by Islam) requiring comparatively little explanation. Occasional animal forms, however, occur in the midst of the usually decorative arabesque patterns. *Wall C*, to the left of entrance, charming Rhodian pottery (made by Persian workmen), in prevailing tones of blue and green, with the wonderful Persian feeling for colour. *Wall B*, Hispano-Moorish lustre ware, the most exquisitely beautiful ever manufactured. The second case contains several lovely specimens. *Wall A*, Rhodian ware again. *Wall D*, Persian. The reader must examine these minutely for himself. It is impossible to do more than point out their beauty.

ROOM V. — Jewish works of art of the Middle Ages, interesting as showing the wealth and artistic taste of the mediæval Hebrews, — phylacteries, seven-branched candlesticks, goldsmiths' work, etc. (188) Chimney-piece (Christian) from an old house at Le Mans. The groups represent the three ages of life: right

and left, the two sexes, — man, armed ; woman, with a ball of wool.

Room VI. — *Wall C*, opposite windows, carved chest (1360), French, seventeenth century, with figures in high relief of the Twelve Apostles. The paintings above it (1704, 1707, 1714), etc., are the fronts of similar chests, Florentine, fifteenth century. Such boxes were commonly given to a bride to contain her trousseau and household linen. For instance, one (1710) contains the mythical history of a betrothal and wedding (*Æneas and Lavinia*). The others have in many cases similar appropriate subjects from classical story. (1455) Florentine mosaic cabinet, in the worst taste. Beyond it, other cabinets and fronts of wedding chests. This room also contains musical instruments, interesting as illustrating the evolution of modern forms. Also, florid Italian inlaid tables, in the bad expensive taste of the seventeenth century. In the windows stained glass.

Room VII. — Carved oak cabinets. (1435) Good Flemish work of the seventeenth century.

Room VIII. — (189) Carved chimneypiece, similar to that in the Jewish room, and from the same house ; marriage scene, allegorical. Carved

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wooden cabinets and portals, all interesting, but requiring little description. (1431) Again the favourite Renaissance device of Actæon and Diana. Carved oak bed, of age of François I^{er}, with hangings of the same period. (1509) Good panel of a chair, with the Presentation of the Virgin in the Temple by Sts. Joachim and Anna; above, Nativity; then Adoration of the Magi, and Flight into Egypt; on the front, patron saints of the owners.

Room IX. — ** Magnificent collection of ivories and ebonies, all of which the spectator should examine in detail. Nothing in this museum is more interesting. Notice, for example, the beautiful triptych ** (1081) in the centre of the first case by the window of *Wall D*; lower tier, Annunciation; Shepherds; Joseph and the Madonna, with the Babe in the manger; and Adoration of the Magi; upper tier, Kiss of Judas, Crucifixion, and Christ and the Magdalen in the Garden; beautiful Italian work of the fourteenth century. To the left of it ** (1088), exquisite coloured triptych with Madonna and Child; on the left, St. Paul (with his sword) and St. Catherine; on the right St. Peter and the Magdalen; notice their symbols.

Several small ivories in the same case should be observed carefully. Below the large triptych, for example, are scenes from the Passion (not chronologically arranged in their existing order), namely, from left to right, Crown of Thorns, Scourging, Resurrection, Ascension, Disciples at Emmaus, Apparition to the three Marys, Peter on the Sea, and Christ with the Magdalen; very naive French work of the fifteenth century. (718) Exquisite little wood-carving of the Crucifixion, with scenes from the Passion; Spanish, sixteenth century. Above it (7227), comb, with Adoration of the Magi; fourteenth century, very curious. The next case contains still earlier and more interesting work. In the centre, a triptych; lower tier, Adoration of the Magi, Madonna with angels, Presentation in the Temple; upper tier, Bearing the Cross, Crucifixion, and Descent from the Cross; exquisite French work, in high relief, of the fourteenth century. To the left of it (1082), scenes from the Passion, Last Supper, Agony in the Garden, Kiss of Judas (with Peter cutting off Malchus's ear), Flagellation, etc. Each compartment here consists of two subjects, which identify; charming French work of the four-

teenth century. Above it (1085 and 1086), secular scenes, life in a garden,—fourteenth century. To the right of the triptych (1065, 1063, 1066, 1064), legends of saints; St. Denis beheaded and bearing his head; flagellation of an unknown martyr, who takes it most comfortably; St. Peter crucified, head downward; and other episodes,—charming French fourteenth century work. Examine all the pieces in this case carefully. In the first case, toward the centre of the room, early ivory carvings, a * consular diptych of the fifth or sixth century, very interesting; and other works still displaying classical influence. (1035) Byzantine, Christ and saints. (1049) Death of the Virgin; fine work showing Byzantine influence; twelfth century. (1054) Extremely rude Northern eleventh century ivory, representing scriptural scenes, mingled with decorative animals treated in withy-band fashion. (1038) Fine Italo-Byzantine plaque with Crucifixion and Saints, the name of each inscribed beside him. Central case: ivory statuettes, all deserving close attention. (1032) Antique Roman goddess. (1037) Fine early French Madonna; tenth century. Behind her (1052), beautiful ivory reliquary, French, twelfth

century, with figures of saints ; to the left the personages of the Adoration (*i. e.*, the Three Kings) bearing their gifts, and with their names inscribed above them ; on the right the personages of the Presentation, — Madonna, Joseph, Simeon. Further side (1060), beautiful coloured ivory coffer, fourteenth century, with numerous scriptural scenes, easily recognisable ; identify them. Inspect also the ebony cabinets, of which (1458), time of Henri IV., with classical scenes, is a magnificent Renaissance example. By *Wall A*, more ebony cabinets and carvings, and exquisite ivory statuettes, of later date, among which notice particularly (1141) a Portuguese Madonna ; (1163) a Spanish St. Peter ; (1164) Spanish St. Antony of Padua ; and (1167) a very curious Peruvian Good Shepherd, showing distinct traces of native art, influenced by introduced Spanish feeling. Further to the right, good classical figures of the later Renaissance. I have only indicated a few of the most interesting among these exquisite carvings ; but many hours may be devoted to this room, by those who can afford the time, with great advantage.

ROOM X. — Bronzes and Renaissance metal

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work, mostly self-explanatory. (193) Chimney-piece from a house in Troyes, — French, sixteenth century; Plenty, surrounded by fauns and trophies. Good collection of keys, knives, etc.

ROOM XI. — Goldsmith's work and objects in the precious metals. *Wall A* (4988), gold altar-piece of the Emperor Henry II., of Germany, with Christ, and figures of saints, bearing their names above them, given by the Emperor to Bâle Cathedral in the beginning of the eleventh century. Central case, the Guerrazar find: votive offerings of crowns of the early Gothic kings of Spain, the largest one being that of Reccesvinthus (died 672), discovered near Toledo. The crowns are rude Byzantine work of the seventh century, inlaid with precious stones. The names inscribed below them were probably added when they were made into votive offerings. Uninteresting as works of art, these curious relics possess great value as specimens of the decadent workmanship of their period. Most of the other objects in this room derive their importance more from the material of which they are composed than from artistic beauty, or even relative antiquarian importance.

Of these (4994), in the case near *Wall D*, represents the Last Supper, with the fish which in very early Christian work is a symbol of Christ. Near it, quaint figures of the four Evangelists, writing, with their symbols. Other symbols of the Evangelists in the same case. Quaint Nuremberg figure of St. Anne, holding on her knee the crowned Madonna, and a little box to contain a relic. (5008) Reliquary foot of a saint, to enclose his bones ; it bears his name, — Alard. (4995) Curious figure of the Madonna, Limoges work, very Byzantine in aspect. Other cases contain crucifixes, monstrances, and similar articles of church furniture in the precious metals, mostly of early date. The case by *Wall B* has Gallic torques and Merovingian jewelry.

Return to Room VIII. and enter Room XII. to the right. It contains bed furniture and book-bindings. (782) Fine Renaissance Flagellation, after Sebastiano del Piombo.

From this room we enter the chapel, a small apartment, with roof sustained by a single pillar. Good niches, now destitute of their saints ; church furniture of the Middle Ages, much of which deserves close attention. (708) Fine wooden altar-piece, Flemish, fifteenth century :

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centre, the Mass of St. Gregory, with Christ appearing bodily in the Holy Sacrament; beneath it, adoring angels; left wing, Abraham and Melchisedek, frankly mediæval; right wing, the Last Supper; an excellent specimen. Other objects are: (726) Stiff early wooden Madonna. (723) Crucifix, Auvergne, twelfth century. (727) St. John. End wall, Annunciation, with the Madonna separated, as often, from the Angel Gabriel by a vase of lilies.

The staircase in the corner leads out to the garden, where are several fragments of stone decoration. Pass through the door, and traverse Room VI.; the opposite door leads to Les Thermes, the remains of the old Roman palace. The scanty remnant, as its name indicates, consists entirely of the baths attached to the building. The masonry is massive. Fragments of Roman altars and other remains found in Paris are arranged round the room. The descriptive labels are sufficient for the purposes of identification.

If this brief survey of Cluny has succeeded in interesting you in mediæval art, buy the official catalogue, come here often, and study it in detail.

CHAPTER V.

THE HILL OF STE. GENEVIÈVE.

HIGH places are always the first cemeterie: and holy sites, — as at Montmartre and elsewhere. But the nearest rising ground to Old Paris is the slight elevation just south of Cluny, now crowned by the colossal dome of the Panthéon. In Frankish times, this hill lay quite outside the city ; but on its summit (just behind his Palace of Les Thermes), Clovis, after his conversion by Ste. Geneviève, is said to have erected a church to St. Peter and St. Paul. Here Ste. Geneviève herself was buried in 512 ; and the chapel raised over her tomb grew into a church, — the favourite place of pilgrimage for the inhabitants of Paris. The actual body of the patron saint was enclosed, in 550, in a magnificent shrine, executed by St. Éloy, the holy blacksmith. Throughout the Middle Ages this church and tomb of Ste. Geneviève,

which occupied the site of the existing Panthéon, nearly, were the objects of the greatest devotion. St. Denis was the saint of the kings and nobles ; but Ste. Geneviève was, and still remains, the saint of the people, and especially of the women. Miracles were constantly performed at her shrine, and her aid was implored at all moments of national danger or misfortune. A great Augustin abbey grew up in time behind the church, and was dedicated in honour of the holy shepherdess. The wall of Philippe Auguste bent abruptly southward in order to include her shrine and this powerful abbey.

In the twelfth century, when the old church of St. Stephen (in French, St. Étienne), on the site of Notre-Dame, was pulled down in order to make room for the existing cathedral, the relics of St. Stephen contained in it were transferred to a new edifice, — St. Étienne-du-Mont, — which was erected by the monks, close to the Abbey of Ste. Geneviève, as a parish church for their servants and dependants. In the sixteenth century this second church of St. Stephen was pulled down, with the exception of its tower, which is still standing. The existing church of St. Étienne was then begun on the same site

in the Gothic style, and slowly completed with extensive Renaissance alterations.

Later still, the mediæval church of Ste. Geneviève had by having fallen into decay in the middle of the eighteenth century, Louis XV. determined to replace it by a sumptuous domed edifice in the style of the period. This building, designed by Soufflot, was not completed till the Revolution, when it was immediately secularised as the Panthéon, under circumstances to be mentioned later. The remains of Ste. Geneviève, which had lain temporarily, meanwhile, in a sumptuous chapel at St. Étienne-du-Mont (the subsidiary church of the monastery), were then taken out by the revolutionists; the mediæval shrine, or reliquary (which replaced St. Éloy's), was ruthlessly broken up; and the body of the patroness and preserver of Paris was publicly burned in the Place de Grève. This, however, strange to say, was not quite the end of Ste. Geneviève. A few of her relics were said to have been preserved: some bones, together with a lock of the holy shepherdess's hair, were afterward recovered, and replaced in the sarcophagus they had once occupied. Such at least is the official story; and these relics,

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now once more enclosed in a costly shrine, still attract thousands of votaries to the chapel of the saint in St. Étienne-du-Mont.

The Panthéon, standing in front of the original church, is now a secular burial-place for the great men of France. The remains of Ste. Geneviève still repose at St. Étienne. Thus it is impossible to dissociate the two buildings, which should be visited together ; and thus, too, it happens that the patroness of Paris has now no church in her own city. Local saints are always the most important ; this hill and Montmartre are still the holiest places in Paris.

Proceed as far as the garden of the Thermes, as on the excursion to Cluny. Then continue straight up the Boulevard St. Michel. The large edifice visible on the right of the Rue des Écoles, to your left, is the new building of the Sorbonne, or University. Further up, at the Place du Sorbonne, the domed church of the same name stands before you. It is the University church, and is noticeable as the earliest true dome erected in Paris. The next corner shows one, to the right the Luxembourg garden, and to the left the Rue Soufflot, leading up to the Panthéon.

The colossal domed temple which replaces the ancient church of Ste. Geneviève was begun by Soufflot, under Louis XV., in imitation of St. Peter's, at Rome. Like all architects of his time, Soufflot sought merely to produce an effect of pagan or "classical" grandeur, peculiarly out of place in the shrine of the shepherdess of Nanterre. Secularised almost immediately on its completion, during the Revolution, the building was destined as the national monument to the great men of France, and the inscription, "Aux Grands Hommes la Patrie Reconnais-sante," which it still bears, was then first placed under the sculptures of the pediment. Restored to worship by the Restoration, it was again secularised under the Third Republic in order to admit of the burial of Victor Hugo. The building itself, a vast bare barn of the pseudo-classical type, very cold and formal, is worthy of notice merely on account of its immense size and its historic position ; but it may be visited to this day with pleasure, not only for some noble modern paintings, but also for the sake of the reminiscences of Ste. Geneviève which it still contains.

The tympanum has a group by David

d'Angers, representing France distributing wreaths to soldiers, politicians, men of letters, men of science, and artists.

The interior is in the shape of a Greek cross, with equal arms. Follow round the walls beginning from the right. In the right aisle are paintings (modern) looking like frescoes, and representing the preaching of St. Denis, by Galand ; and * the history of Ste. Geneviève — her childhood, recognition by St. Germain l'Auxerrois, miracles, etc., delicate and elusive works, by Puvis de Chavannes. The paintings of the south transept represent episodes in the early history of France. Chronologically speaking, they begin from the east central corner. Choir, Death of Ste. Geneviève, by Laurens, and Miracles before her Shrine. Apse of the tribune, fine modern (archaic) mosaic, by Hébert representing Christ with the Guardian Angel of France, the Madonna, Jeanne d'Arc, and Ste. Geneviève. Stand under the dome to observe the proportions of the huge, bare, unimpressive building. In the left or northern transept, east side, the history of Jeanne d'Arc ; she hears the voices ; leads the assault at Orleans ; assists at the coronation of Charles VII. at Rheims ; and

is burnt at Rouen. On the west side, St. Louis as a child instructed by Blanche of Castille ; administering justice in the Palace ; and a captive among the Saracens. In the north aisle, history of Ste. Geneviève and St. Denis (suite). The building is thus at once the apotheosis of patriotism, and the lasting memorial of the part borne by Christianity in French, and especially Parisian, history.

As you descend the steps of the Panthéon, the building that faces you to the left is the Mairie of the fifth Arrondissement ; that to the right, the École de Droit. Turn to the right, along the northern side of the Panthéon. The long, low building which faces you is the Bibliothèque Ste. Geneviève. Nothing now remains of the Abbey of Ste. Geneviève except the tall, early Gothic tower seen to the right near the end of the Panthéon, and rising above the modern buildings of the Lycée Henri IV. The singularly picturesque and strangely mingled church across the little square is St. Étienne-du-Mont, which we now proceed to visit.

Stand in the left-hand corner of the Place to examine the façade. The church was begun (1517) as late Gothic ; but before it was finished,

the Renaissance style had come into fashion, and the architects accordingly jumbled the two in the most charming manner. The incongruity here only adds to the beauty. The quaintly original Renaissance portal bears a dedication to St. Stephen the Protomartyr, beneath which is a relief of his martyrdom, with a Latin inscription, "Stone destroyed the temple of the Lord," *i. e.*, Stephen, "Stone rebuilds it." On the right and left of the portal are statues of Sts. Stephen and Geneviève, whose monograms also appear on the doors. In the pediment is the usual representation of the Resurrection and Last Judgment. Above it, the rose window, on either side of which, in accordance with Italian rather than with French custom (showing Italian Renaissance influence) are the Angel of the Annunciation and the Madonna receiving his message. In the third story, a gable-end. Singular tower to the left, with an additional round turret, a relic of the earlier Gothic building. The whole façade (seventeenth century) represents rather late Renaissance than transitional architecture.

The interior is the most singular, and in some ways the most picturesque, in Paris—

a Gothic church, tricked out in Renaissance finery. The nave is flanked by aisles, which are divided from it by round pillars, capped by a singular balustrade or gallery with low, flat arches, simulating a triforium. The upper arches are round, and the decorations Renaissance; but the vaulting, both of nave and aisles, with its pendant keystones, recalls the Gothic style, as do also most of the windows. Stand near the entrance, in the centre of the nave, and look up the church. The most striking feature is the beautiful Renaissance *jube* or ** rood-loft (the only one now left in Paris), which divides the choir from the body of the building. This rood-loft still bears a crucifix, for the reception of which it was originally intended. On the arch below are two charmingly sculptured Renaissance angels. The rood-loft is flanked by two spiral staircases, which are wholly unique architectural features. Notice also the exquisite pendentive of the roof at the point of intersection of the nave and short false transepts.

Now walk up the right aisle. The first chapel is the baptistry, containing the font and a modern statue of the boy Baptist.

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Third chapel, St. Antony of Padua. The fourth chapel contains a curious Holy Sepulchre, with quaint life-size terra-cotta figures of the sixteenth century. Fifth chapel, a gilt *châsse*. Notice the transepts, reduced to short arms, scarcely, if at all, projecting beyond the chapels. From this point examine the exquisite Renaissance tracery of the rood-screen and staircases. Then pass under the fine Renaissance door, with lovely decorative work, into the ambulatory. The choir is in large part Gothic, with late flamboyant tracery. The apparent triforium is continued round the ambulatory. The splendid gilded shrine in the second choir-chapel contains the remains of Ste. Geneviève, or what is left of them. Candles burn perpetually around it. Hundreds of votaries here pay their devotions daily to the patroness of Paris. The shrine, containing what is alleged to be the original sarcophagus of the saint (more probably of the thirteenth century), stands under a richly gilt Gothic tabernacle, adorned with figures legibly named on their pedestals. The stained-glass window behind it has a representation of a processional function with the body of the

saint, showing this church, together with a view of the original church of Ste. Geneviève, the remaining tower, and adjacent houses, historically most interesting. The window beyond the shrine also contains the history of Ste. Geneviève, — her childhood, first communion, miracles, distribution of bread during the siege of Paris, conversion of Clovis, death, etc. Indeed, the long sojourn of the body of Ste. Geneviève in this church has almost overshadowed its dedication to St. Stephen, several memorials of whom may, however, be recognised by the attentive visitor, — amongst them, a picture of his martyrdom (by Abel de Pujol) near the entrance to the choir. The Protomartyr also stands, with his deacon's robe and palm, in a niche near the door of the sacristy, where on the left and right are frescoes of his disputation with the doctors, and his martyrdom. The chapel immediately behind the high altar is, as usual, the lady-chapel. The next contains a good modern window of the Marriage of the Virgin. Examine in detail all the windows; one of the mystic wine-press is very interesting. Votive offerings of the city of Paris to Ste. Geneviève also exist in the am-

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bulatory. Curious frescoes of the martyrdom of the ten thousand Christians on Mount Ararat on the north side. The best view of the choir is obtained from the north side of the ambulatory, opposite the shrine of Ste. Geneviève. In the north aisle notice St. Louis with the crown of thorns. Stand again in the centre of the nave, near the entrance, and observe the curious inclination of the choir and high altar to one side, — here particularly noticeable, and said in every case to represent the droop of the Redeemer's head on the cross.

Go out again. As you emerge from the door, observe the cold and bare side of the Panthéon, contrasted with the internal richness of St. Étienne. Curious view of the late Gothic portion of the church from the little place on the north side. Return by the Rue Cujas and Rue St. Jacques, passing the Lycée Ste. Barbe, Lycée Louis-le-Grand, University, and other scholastic buildings, which give a good idea of the character of the quarter.

CHAPTER VI.

THE LOUVRE.

PARIS, which spread rapidly southward at first, was somewhat slower in its northward development. Nevertheless, by the time of Philippe Auguste, the Town (La Ville) — the commercial portion north of the river — more than equalled the learned district on the southern side. This central northern region, however, containing the Hôtel de Ville, St. Eustache, and some other important buildings, I purposely postpone to the consideration of the Louvre and its neighbourhood, which, though later in date, form the heart and core of Renaissance Paris, — the Paris of François I^{er} and his splendour-loving successors.

Most of the buildings we have hitherto considered are mediæval and Gothic. The Louvre introduces us at once to a new world, — the world of the Renaissance. The transition is

abrupt. In Italy, and especially in Florence, the Renaissance was a natural growth; in France it was a fashion. It came in, full-fledged, without history or antecedents. To trace its evolution, one must follow it out in detail in Florence and Venice. There, it grows of itself, organically, by gradual stages. But in France, Gothic churches and mediæval châteaux give place at once, with a bound, to developed Renaissance temples and palaces. The reason for this fact is, that the French kings, from Charles VIII. onward to Henri IV., were thoroughly Italianate. They fought, travelled, and married in Italy, to parts of which they laid claim; and being closely allied with the Medici and other Italian families, — husbands of Medici wives, sons of Medici mothers, — they introduced at once into France the developed products of the Italian Renaissance. At the same time the increased and centralised power of the Crown enabled them to build magnificent palaces, like the Louvre and Fontainebleau; and to this artificial impulse is mainly due the sudden outburst of art in France under François I^{er} and his immediate successors.

It is impossible to characterise the Renais-

sance in a few short sentences. In one aspect, it was a return from Gothicism to classical usage, somewhat altered by the new conditions of life. At first you will probably only notice that in architecture it substituted round arches for pointed, and introduced square doors and windows ; while in other arts it replaced sacred and Christian subjects and treatment by mythological and secular. But, in contrast with mediævalism, it will reveal itself to you by degrees as essentially the dawn of the modern spirit.

The Louvre is the noblest monument of the French Renaissance. From the time of St. Louis onward, the French kings began to live more and more in the northern suburb, the town of the merchants, which now assumed the name of La Ville, in contradistinction to the Cité and the Université. Two of their chief residences here were the Bastille and the Hôtel St. Paul, both now demolished, — one on the place so called, the other between the Rue St. Antoine and the Quai des Célestins. But from a very early period they also possessed a château on the site of the Louvre, and known by the same name, which guarded the point

where the wall of Philippe Auguste abutted on the river. François I^{er} decided to pull down this picturesque turreted mediæval castle, erected by Philippe Auguste and altered by Charles V. He began the construction in its place of a magnificent Renaissance palace, which has ever since been in course of erection. Its subsequent growth, however, is best explained opposite the building itself, where attention can be duly called to the succession of its salient features. But a visit to the exterior fabric of the Louvre should be preceded by one to St. Germain l'Auxerrois, the parish church, and practically the chapel, of the old Louvre, to which it stood in somewhat the same relation as the Sainte Chapelle to the home of St. Louis. Note, however, that the church was situated just within the ancient wall, while the château lay outside it. The visitor will doubtless be tolerably familiar by this time with some parts at least of the exterior of the Louvre; but he will do well to visit it now systematically, in the order here suggested, so as to gain a clear general idea of its history and meaning.

Go along the Rue de Rivoli, past the Palais Royal, till you reach the Rue du Louvre. Turn

down it, with the Louvre on your right. To your left stands a curious composite building, with a detached belfry in the centre, and two wings, as it seems, one on either side. The southernmost wing is the old church of St. Germain l'Auxerrois, the sole remnant of the earliest Louvre; the northernmost wing is the modern Mairie of the first Arrondissement, unhappily intended to "harmonise" with it. The real result is, that the modern building kills the old one. The belfry was designed to fill up the gap between the two. Its effect is disastrous.

The church is older than the oldest Louvre. St. Germanus, Bishop of Auxerre (d. 430), was almost one of the first generation of Gallic saints, celebrated for his visit to Britain, where he assisted in gaining the Hallelujah victory over the heathen invaders. A church on this site is said to have been erected in his honour as early as the days of Chilperic. Sacked by the Normans, it was reërected in something like its present form in the twelfth century, but received many subsequent additions.

The beautiful porch, which we first examine, is of much later date, having been added in

1431 by Jean Gausse, at a time when the old château of the Louvre had become one of the principal residences of the French kings, in order to give greater dignity, and to afford a covered approach for the royal worshippers to what was practically their own chapel. It therefore contains (restored) statues, in niches, relating especially to the royal and local saints of Paris, whose names are beneath them, — St. Cloud, the princess Ste. Clotilde, Ste. Radégonde of France, St. Denis, St. Marcel, St. Germain himself, St. Landry, Ste. Isabelle, Ste. Bathilde, St. Jean de Valois, and others. The saints of the royal house are distinguished by crowns or coronets. Two of these statues are old: St. Francis, at the south end, and St. Mary of Egypt, nude, with her long hair, and the three loaves which sustained her in the desert, on the second north pillar. The modern frescoes, destroyed, are by Mottez.

Observe the congruity of all these saints to the church and the château. St. Landry or Landeric, an early Frankish bishop of Paris, was buried within, and his shrine was a place of pilgrimage. St. Marcel was also a bishop of Paris. St. Cloud was a holy anchorite whose

cell was in the wood which occupied the site of the palace (now destroyed) that bears his name. All these saints are therefore closely bound up with the town of Paris and the royal family. You must never forget this near alliance in France between the Church and the Crown: it colours all the architecture of the early period.

Within the porch, we come to the main façade, of the thirteenth century. To the right and left, two sainted bishops of Auxerre, successors of St. Germain. Central portal, a queen, a king (probably Childebert and Ultrogothe, the original Frankish founders), St. Vincent; then St. Germain himself, and Ste. Geneviève, with the usual devil and candle, and her attendant angel, etc. On the pier, Madonna and Child, under a canopy. The tympanum had formerly the usual relief of the Last Supper, now destroyed, and replaced by a fresco. Reminiscences of its subject still remain in the quaint figures to the right and left on the arch, at its base, representing respectively, with childish realism, the jaws of hell and Abraham's bosom, to which the wicked and the just were consigned in the centre.

In this church, and in that of St. Germain-

des-Prés (see later), St. Vincent ranks as a local Parisian saint, because his tunic was preserved in the great abbey church of the other St. Germain beyond the river. He bears a martyr's palm and is habited as a deacon; whence he is often hard to distinguish from his brother deacon, St. Stephen: both are often put together in Parisian churches. It is probable that St. Germain of Paris consecrated this church to his older namesake and St. Vincent, — for his connection with whom you had better wait till you visit St. Germain-des-Prés.

The interior is low, but impressive. The right aisle is entirely railed off as a separate church or lady chapel. It contains an interesting fourteenth-century Root of Jesse, seldom accessible. Pretty modern font, by Jouffroy, after Mme. de Lamartine, in the south transept. Walk round the ambulatory (behind the choir), and observe the stained glass and other details which the reader may now be trusted to discover unaided. A mass of the detail is well worthy of notice. The Gothic pillars of the choir were converted in the eighteenth century into fluted columns. Over the sacristy, in the south ambulatory, is a modern fresco of St.

Germain and St. Vincent. Note many other memorials of the latter. When you leave, walk to the south side of the church to inspect the exterior and the square tower, from which, as parish church of the Louvre, the bell rang for the massacre of St. Bartholomew, to be answered by that in the Palace on the island.

On emerging from the church, contrast its Gothic quaintness and richness of detail with the cold, classical façade of that part of the Louvre which fronts you. This façade, known as Perrault's Colonnade, with its classical pediment and Corinthian columns, was erected by Claude Perrault for Louis XIV., whose LL and crown appear on every part of it. Nothing could better illustrate the profound difference between Gothic and classical architecture than this abrupt contrast.

The portion of the palace that faces you is the real front door of the Louvre. Notice the smaller barred windows on the ground floor, and the upper story converted into a *loggia*. Now pass in through the gateway, under the Chariot of the Sun,—an apotheosis of Louis,—into the first court, known distinctively as the Cour du Louvre. For all that follows,



consult the excellent coloured map in Baedeker. I advise you to cut it out and carry it around in your hand during this excursion.

Begin by understanding distinctly that this court (le vieux Louvre) is the real and original Louvre. The rest is mere excrescence, intended to unite the main building with the Tuileries, which lay some hundreds of yards to the west of it. Notice, first, that the Palace as a whole, seen from the point where you now stand, is constructed on the old principle of relatively blank external walls, like a castle, with an interior courtyard, on which all the apartments open, and almost all the decoration is lavished. Reminiscences of defence lurk about the Louvre. It can best be understood by comparison with such ornate, yet fortress-like, Italian palaces as the Strozzi at Florence. Notice the four opposite portals, facing the cardinal points, which can be readily shut by means of great doors; while the actual doorways of the various suites of apartments open only into the protected courtyard. This is the origin of the familiar French *porte-cochère*.

Again, the portion of the building that directly faces you as you enter the court from

St. Germain is the oldest part, and represents the early Renaissance spirit. It is the most primitive Louvre. Note in particular the central elevated portion, known as a pavillon, and graced with elegant caryatides. These pavillons are lingering reminiscences of the mediæval towers. You will find them in the corners and centres of other blocks in the Louvre. They form a peculiarly French Renaissance characteristic. The palace is here growing out of the castle. The other three sides of the square are, on the whole, more classical and later.

Now cross the square directly to the Pavillon de l'Horloge, as it is called, from the clock which adorns it. To your left, on the floor of the court, are two circular white lines, enclosed in a square. These mark the site of the original château of the Louvre, with its keep, or donjon. François I^{er}, who began the existing building, originally intended that his palace should cover the same area. It was he who erected the left wing, which now faces you, marked by the crowned H on its central round gable, placed there by his successor, Henri II., under whom it was completed. To the same

king are also due the monograms of H and D (for Diane de Poitiers, his mistress), between the columns of the ground floor. The whole of the Pavillon de l'Horloge, and of this west wing, should be carefully examined in detail as the finest remaining specimen of highly decorated French Renaissance architecture. (But the upper story of the pavillon, with the caryatides, is an age later.) Observe even the decoration lavished on the beautiful chimneys. Pierre Lescot was the architect of this earliest wing; the exquisite sculpture is by Jean Goujon, a Frenchman, and the Italian, Paolo Ponzio. Examine much of it. The crossed K's of certain panels stand for Catherine de Médicis.

The right wing, beyond the pavillon, was added, in the same style, under Louis XIII., who decided to double the plan of his predecessors, and form the existing Cour du Louvre.

The other three sides, in a more classic style, with pediments replacing the pavillons, and square porticoes instead of rounded gables, are for the most part later. The south side, however, as far as the central door, is also by Pierre Lescot. It forms one of the two fronts of the original square first contemplated. The

attic story of these three sides was added under Louis XIV., to whom in the main is due this Cour du Louvre. A considerable part of Louis XIV.'s decorations bear reference to his representation as *le roi soleil*.

Now, pass through the Pavillon de l'Horloge (called on its west side Pavillon Sully) into the second of the three courts of the Louvre. To understand this portion of the building, you must remember that shortly after the erection of the Old Louvre, Catherine de Médicis began to build her palace of the Tuileries, now destroyed, to the west of it. She (and subsequent rulers) designed to unite the Old Louvre with the Tuileries by a gallery which should run along the bank of the river. Of that gallery, Catherine de Médicis herself erected a considerable portion, to be described later, and Henri IV. almost completed it. Later on, Napoleon I. conceived the idea of extending a similar gallery along his new Rue de Rivoli, on the north side, so as to enclose the whole space between the Louvre and the Tuileries in one gigantic double courtyard. Napoleon III. carried out his idea. The second court, in which you now stand, is entirely flanked by

buildings of this epoch—the Second Empire. Examine it cursorily as far as the modern statue of Gambetta.

Stand or take a seat by the railing of the garden opposite the Pavillon Sully. The part that now faces you forms a portion of the building of François I^{er} and Louis XIII., redecorated in part by Napoleon I. The portions to your right and left (consult Baedeker's map) are entirely of the age of Napoleon III., built so as to conceal the want of parallelism of the outer portions. Observe their characteristic pavillons, each bearing its own name inscribed upon it. This recent square, though quite modern in the character of its sculpture and decoration, is Renaissance in its general architecture, and, when looked back upon from the gardens of the Tuileries, affords a most excellent idea of that stately style, as developed in France under François I^{er}. The whole of this splendid plan, however, has been rendered futile by the destruction of the Tuileries, without which the enclosure becomes wholly meaningless.

Now, continue westward, pass the monument of Gambetta, and take a seat on the steps at the base, near the fine nude figure of Truth.

In front of you opens the third square of the Louvre, known as the Place du Carrousel, and formerly enclosed on its west side by the Palace of the Tuileries, which was unfortunately burnt down in 1871, during the conflict between the municipal and national authorities. Its place is now occupied by a garden terrace, the view from which in all directions is magnificent. Fronting you, as you sit, is the Arc de Triomphe du Carrousel, erected under Napoleon I., by Percier and Fontaine, in imitation of the Arch of Septimius Severus at Rome, and once crowned by the famous bronze Roman horses from St. Mark's at Venice. The arch, designed as an approach to the Tuileries during the period of the classical mania, is too small for its present surroundings, since the removal of the palace. The north wing, visible to your right, is purely modern, of the age of the First and Second Empire and the Third Republic. The meretricious character of the reliefs in its extreme west portion, erected under the Emperor Napoleon III., and restored after the Commune, is redolent of the spirit of that gaudy period. The south wing, to your left, forms part of the connecting gallery erected by Henri IV.,

but its architecture is largely obscured by considerable alterations under Napoleon III. Its west pavillon — known as the Pavillon de Flore — is well worth notice.

Having thus gained a first idea of the courtyard fronts of the building, continue your walk, still westward, along the south wing as far as the Pavillon de Flore, a remaining portion of the corner edifice which ran into one line with the Palace of the Tuileries (again consult Baedeker's map). Turn round the corner of the pavillon to examine the south or river front of the connecting gallery, — one of the finest parts of the whole building, but far less known to ordinary visitors than the cold and uninteresting northern line along the Rue de Rivoli. The first portion, as far as the gateways, belongs originally to the age of Henri IV.; but it was entirely reconstructed under Napoleon III., whose obtrusive N appears in many places on the gateways and elsewhere. Nevertheless, it still preserves, on the whole, some reminiscence of its graceful Renaissance architecture. Beyond the main gateway (with modern bronze Charioteer of the Sun), flanked by the Pavillons de la Trémoille and de Lesdiguières, we come

upon the long southern gallery erected by Catherine de Médicis, which still preserves almost intact its splendid early French Renaissance decoration. This is one of the noblest portions of the entire building. The N here gives place to H's and the Renaissance scroll-work and reliefs almost equal those in that portion of the Old Louvre which was erected under François I^{er}. Sit on a seat on the Quay and examine the sculpture. Notice particularly the splendid Porte Jean Goujon, conspicuous from afar by its gilded balcony. Its crowned H's and coats of arms are specially interesting examples of the decorative work of the period. Note also the skill with which this almost flat range is relieved by sculpture and decoration so as to make us oblivious of the want of that variety usually given by jutting portions. The end of this long gallery is formed by two handsome windows with balconies. We there come to the connecting Galérie d'Apollon, of which these windows are the termination, and finally reach once more a portion of Perrault's façade, with its double LL's, erected under Louis XIV. and closely resembling the interior façade of the Cour du Louvre.

The north side you can examine any day as you pass along the Rue de Rivoli. You will now have no difficulty in distinguishing its various factors, — first, on the east, a part of Perrault's façade of the Old Louvre; then, where it begins to bend outward, a portion of Napoleon the Third's connecting link; finally, beyond the main carriage way, westward, a part reconstructed under the Third Republic.

Sit awhile on the adjacent Pont des Arts to gain a general conception of the relations of the Louvre, the Ile de la Cité, the Hôtel de Ville and other surrounding buildings.

This first rough idea of the Louvre should be filled in later by detailed study. The Renaissance portions, in particular, you should look at again and again, every time you enter, piecing out your conceptions at a later stage by visiting the Renaissance Sculpture Gallery in the Cour du Louvre, and comparing the works inside it and outside it. Thus only can you gain a connected idea of Renaissance Paris, to be further supplemented by frequent visits to St. Étienne-du-Mont, St. Eustache, and Fontainebleau.

CHAPTER VII.

SALLE DES PRIMITIFS AND SALLE DUCHÂTEL.

THE collections in the Louvre have no such necessary organic connection with Paris itself as Notre-Dame and the Sainte Chapelle, or even those in the rooms at Cluny. They may, therefore, be examined by the visitor at any period of his visit that he chooses. I would advise him, however, whenever he takes them up, to begin with the paintings, in the order here enumerated, and then to go on to the classical and Renaissance sculpture. The last-named, at least, he should only examine in connection with the rest of Renaissance Paris. Also, while it is unimportant whether he takes first painting or sculpture, it is very important that he should take each separately in the chronological order here enumerated. He should not skip from room to room, haphazard, but see what he sees systematically.

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At least six days — far more, if possible — should be devoted to the Louvre collections, — by far the most important objects to be seen in Paris. Of these, four should be assigned to the paintings, and one each to the classical and Renaissance sculpture. If this is impossible, do not try to see all ; see a little thoroughly. Confine yourself, for painting, to the Salon Carré and the Salle des Primitifs, and for sculpture, to a hasty walk through the Classical Gallery and to the three western rooms of the Renaissance collection.

The object of the hints which follow is not to describe the collections in the Louvre ; it is to put the reader on the right track for understanding and enjoying them. It is impossible to make people admire beautiful things ; but if you begin by trying to comprehend them, you will find admiration and sympathy grow with comprehension. Religious symbolism is the native language of early art, and you cannot expect to understand the art if you do not take the trouble to learn the language in which it is written. Therefore, do not walk listlessly through the galleries, with a glance, right or left, at what happens to catch your eye ; begin

at the beginning, work systematically through what parts you choose, and endeavour to grasp the sequence and evolution of each group separately. Stand or sit long before every work, till you feel you know it ; and return frequently. Remember, too, that I do not point out always what is most worthy of notice, but rather suggest a mode of arriving at facts which might otherwise escape you. Many beautiful objects explain themselves, or fall so naturally into their proper place in a series that you will readily discover their meaning and importance without external aid. With others, you may need a little help, to suggest a point of view, and that is all that these brief notes aim at. Do not be surprised if I pass by many beautiful and interesting things ; if you find them out for yourself, there is no need to enlarge upon them. Should these hints succeed in interesting you in the succession and development of art, get Mrs. Jameson and Kugler, and read up at leisure in your rooms all questions suggested to you by your visits to the galleries. My notes are intended to be looked at before the objects themselves, and merely to open a door to their right comprehension.



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Take Baedeker's plan of the galleries (first floor) with you. Enter by the door in the Pavillon Denon. Turn to left and traverse long hall with reproductions of famous antiques in bronze (Laocoon, Medici Venus, Apollo Belvedere, etc.), which those who do not intend to visit Rome and Florence will do well to examine. Observe, in passing, in the centre of the hall, a fine antique sarcophagus, with figures in high relief, representing the story of Achilles. Begin on the furthest side of the sarcophagus : (1) Achilles, disguised as a woman, among the daughters of Lycomedes, in order to avoid the Trojan war ; (2) is discovered by Ulysses as a pedlar, through his choice of arms instead of trinkets ; (3) arming himself for the combat ; and (4, modern) Priam redeeming the body of Hector. (The work originally stood against a wall, and had therefore three decorative sides only.) Further on, fine sarcophagus from Salonica, Roman period, with Combat of Amazons, representing on the lid husband and wife, couched, somewhat after the Etruscan fashion.

Mount the staircase (Escalier Daru). Near the top is the famous Nikè of Samothrace, a much-mutilated winged figure of Victory, stand-

ing like a figurehead on the prow of a trireme. It was erected by Demetrius Poliorcetes, in commemoration of a naval engagement in B. C. 305. Attitude and drapery stamp the work as one of the finest products of Hellenic art. Victory alights on the vessel of the conqueror.

Turn to your left just before reaching the last flight, and pass several Etruscan sarcophagi and sarcophagus-shaped funereal urns, many with the deceased and his wife on the lid, accompanied in some cases by protecting genii. The early Etruscans buried; the later often burned their dead, but continued to enclose the ashes in miniature sarcophagi. At the top, on the left, a fresco by *Fra Angelico*, the Dominican painter, St. Dominic embracing the Cross, with the Madonna and St. John Evangelist: not a first-rate example of the master. End wall, right of door, a fresco by *Botticelli*, Giovanni Tornabuoni receiving the Muses. Opposite it, left of door, another by the same, Giovanna his wife receiving the Graces, and accompanied by Cupid. These two frescoes stood in the hall of the owner's villa, and gracefully typify the husband entertaining Literature, Science, and Art, while the wife extends hospi-



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talities to Love, Youth, and Beauty. Descend one flight of staircase again, passing yet other Etruscan sarcophagi (which examine), and, mounting opposite stairs, pass the Nikè and turn to your right. Traverse the photograph-room and the Salle Duchâtel beyond it, as well as the Salon Carré. Enter the long gallery, and, taking the first door to your right, you arrive at once in Room I. (Baedeker's VII.), the Salle des Primitifs.

The pictures in this room consist for the most part of those by early followers of Giotto, and by members of the schools which sprang from him, till the moment of the Renaissance. As these earliest pictures strike the keynote of types, continued and developed later, it is absolutely necessary to examine them all very closely. In most cases, subject and treatment were rigorously prescribed by custom; scenes recur again and again, almost identically. Where saints are grouped around the Madonna, they were ordered by the purchaser, and oftenest represent his own patrons. In order to obtain a chronological view, begin at the centre of the end wall. Most of these pictures are altar-pieces. I follow the small numbers below,

the only ones for which a detailed catalogue is yet published.

* 153. *Cimabue* (the point of departure for Tuscan art). Madonna and Child with six angels. Almost a replica of the great picture in Santa Maria Novella at Florence; gold ground; the Madonna's face still strongly Byzantine in type, with almond-shaped eyes; the Child draped, after the earlier fashion. Later, he is represented nude. Observe, however, the greater artistic freedom in the treatment of the attendant angels, where Cimabue was slightly less hampered by conventional precedents. Do not despise this picture because of its stiffness and its archaic style. It is an immense advance upon the extremely wooden Byzantine models which preceded it: and in the angels it really approaches correctness of drawing.

225 (Skied). *Don Lorenzo Monaco*. A Tabernacle for an altar of St. Lawrence; centre, St. Lawrence, enthroned on his gridiron; left, St. Agnes with her lamb; right, St. Margaret with her dragon, all on gold grounds. A poor example. This saint is usually represented in deacon's robes. The other saints are probably those who shared the chapel with him. See

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the much later St. Margaret by Raphael as an example of Renaissance treatment of the same figure.

* 192. *Giotto*. St. Francis receiving the Stigmata. A genuine picture, painted for the saint's own church of San Francesco at Pisa; one of the earliest representations of this subject, often afterward copied. Christ, as a six-winged seraph, red-feathered, appears in heaven to the saint; rays proceed from his five wounds to the hands, feet, and side of St. Francis, which they impress with similar marks. A mountain represents La Vernia; two tiny buildings, the monastery. Compare with this subject two smaller treatments in the same room, both on the lowest tier: one to the left as you go toward the door, 431, of the school of Perugino, where an attendant Brother (Leo) is seen astonished at the vision; the second on the right, 287, attributed to Pesello, and closely similar in treatment. Careful comparison of these pictures will serve to show the close way in which early painters imitated, or almost copied one another. The base (or predella) of the Giotto also contains three other subjects: Innocent III., asleep, is shown by St. Peter the

falling church sustained by St. Francis; he confirms the Franciscan order; St. Francis preaches to the birds. All very spirited. Notice these little pictures for comparison later with others painted in the Dominican interest by Fra Angelico.

Continuing along left wall are some small pictures of the Sienese school, which should be carefully examined. (Do not suppose that because I do not call attention to a picture it is necessarily unworthy of notice.) Most of these little works breathe the pure piety and ecstatic feeling of the school of Siena.

** 426. *Perugino*. Tondo, or round picture; the Madonna Enthroned; left, St. Rose with her roses; right, St. Catherine with her palm of martyrdom; behind, adoring angels. An exquisite example of the affected tenderness, delicate grace, and brilliant colouring of the Umbrian master, from whose school Raphael proceeded. An early specimen. Observe the dainty painting of the feet and hands, which is highly characteristic.

Beneath it, 1701, *Gentile da Fabriano*. Presentation in the Temple. Look closely into it. A delicate little example of the Umbrian rival of

Fra Angelico. The arrangement will explain many later ones. Every one of the figures and their attitudes are conventional.

427. *Perugino*. Madonna and Child, with St. John Baptist and St. Catherine. The introduction of St. John shows the picture to have been probably painted for a Florentine patron. Not a pleasing example.

Beneath it, *Vittore Pisano*, characteristic portrait of an Este princess, in the hard, dry, accurate manner of this Veronese medallist, who borrowed from his earlier art the habit of painting profiles in strong low relief, with a plastic effect.

Perugino. St. Sebastian. One of the loveliest examples of the Umbrian master's later manner. Contrasted with the Madonna and St. Rose, it shows the distance covered by art during the painter's lifetime. Observe its greater freedom and knowledge of anatomy. St. Sebastian, bound as usual to a pillar in a ruined temple, is pierced through with arrows. Face, figure, and expression are unusually fine for Perugino. Sebastian was the great saint for protection against the plague, and pictures containing him are almost always votive offer-

ings under fear of that pestilence. Many in this gallery. The face here is finer than in any other presentation I know, except Sodoma's in the Uffizi at Florence.

258. *Lombard or Piedmontese School.* Annunciation. An unusual treatment; the Madonna, as always, kneels at a *prie-dieu*, and starts away, alarmed and timid, at the apparition of the Angel Gabriel. The action, as usual, takes place in a loggia, but the angel is represented as descending in flight through the air, an extremely uncommon mode of depicting him. He bears the white lily of the Annunciation. The other details are conventional. Contrast with this subsequent Annunciations in this gallery. On the left are St. Augustin and St. Jerome; on the right, St. Stephen, bearing on his head, as often, the stones of his martyrdom, accompanied by St. Peter Martyr, the Dominican, with the knife in his head. Both saints carry palms of martyrdom. A good picture in a hard, dry, local manner.

Now cross over to the opposite side of the room, beginning at the bottom, in order to preserve the chronological sequence.

196. *School of Giotto.* Madonna in Glory,

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with angels. Compare this treatment carefully with Cimabue's great picture close by, in order to notice the advance in art made in the interval. The subject and general arrangement are the same, but observe the irregularity in the placing of the angels, and the increased knowledge of anatomy and expression.

Close by are several other Giottesque pictures, all of which should be closely examined; especially 425, *Vanni*, the same subject, for comparison. The little Giottesque Death of St. Bernard, in particular, is a characteristic example or type of a group which deals in the same manner with saintly obsequies. All of them will suggest explanations of later pictures. In all these cases the saint lies on a bier in the foreground, surrounded by mourning monks and ecclesiastics. The keynote was struck by Giotto's fresco of the Death of St. Francis at Santa Croce in Florence.

187. *Agnolo Gaddi*. Annunciation; a characteristic example. Note the loggia, and the angel with the lily; the introduction of a second angel, however, is a rare variation from the type. In the corner is the Father despatching the Holy Spirit. Attitude of the Madonna

characteristic; study carefully. No subject sheds more light on the methods of early art than the Annunciation. It always takes place in an arcade: the Madonna is almost always to the right of the picture: and *prie-dieu*, book, and bed are frequent accessories.

666. Quaint little Florentine picture of St. Nicolas, throwing three purses of gold as a dowry inside the house of a poor and starving nobleman.

Next to it, unnumbered, Gregory the Great sees the Angel of the Plague sheathing his sword on the Castle of St. Angelo, so called from this vision.

494. St. Jerome in the Desert; lion, skull, crucifix, rocks, cardinal's hat, all characteristic of the subject. In the foreground, a Florentine lily; in the background, Christ and the infant Baptist, patron of Florence; background, left side, St. Augustin and the angel who tries to empty the sea into a hole made with a bucket, — a well-known allegory of the attempt of the finite to comprehend the Infinite. Look out elsewhere for such minor episodes.

Fra Angelico. Martyrdom of Sts. Cosmo and Damian, the holy physicians, and (therefore)

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patron saints of the Medici family ; a characteristic example of the saintly friar's colouring in small subjects. These two Medici saints are naturally frequent in Florentine art.

662. *Fra Angelico*. Story of the death of St. John Baptist. Three successive episodes represented in the same picture. The lithe figure of the daughter of Herodias, dancing, is very characteristic.

166. Battle scene, by *Paolo Uccello*. Showing vigorous efforts at mastery of perspective and foreshortening, as yet but partially successful. The wooden character of the horses is conspicuous. Paolo Uccello was one of the group of early scientific artists, who endeavoured to improve their knowledge of optics and of the sciences ancillary to painting.

199. *Benozzo Gozzoli*. Glory of St. Thomas Aquinas, the great Dominican teacher. This is an apotheosis of scholasticism, in the person of its chief representative. On the right and left stand Aristotle and Plato, the heathen philosophers, in deferential attitudes, recognising their master. Beneath his feet is Guillaume de St. Amour, a vanquished heretic. Below the entire Church, — pope, cardinals, doctors, — re-

ceiving instruction from St. Thomas. Above, the Eternal Father signifying His approval in a Latin inscription, surrounded by the Evangelists with their symbols, — angel, winged lion, bull, eagle. The inscription imports, "Thomas has well spoken of Me." The style is archaic: the council is supposed to be that of Agnani, presided over by Pope Alexander IV. Among the celestial personages, notice St. Paul, Moses, and others. Pictures of this double sort, embracing scenes in heaven and on earth, are common in Italy.

Beneath it (287), part 2. *Pesello*. St. Cosmo and St. Damian affixing the leg of a dead Moor to a wounded Christian, on whom they have been compelled to practise amputation. The costumes are the conventional ones for these saints. Remember them. This astounding miracle is often represented at Florence: the dead man's leg grew on the living one.

** 182. *Fra Angelico*. A Coronation of the Virgin, painted for a Dominican church at Fiesole. In the foreground, St. Louis of France, with a crown of fleur-de-lis; St. Zenobius, Bishop of Florence, with the lamb of the Baptist on his crosier (indicating his see); St.

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Mary Magdalen, in red, with long yellow hair (so almost always), and (her symbol) the box of ointment; St. Catherine with her wheel; St. Agnes, with her lamb, and others. Above St. Louis stands St. Dominic, founder of Fra Angelico's order, recognisable by his robes, with his red star and white lily (the usual attributes); beneath him, a little to the right, St. Thomas Aquinas, with a book sending forth rays of light, to signify his teaching function. Near him St. Francis. Other saints, such as St. Lawrence with his gridiron, and St. Peter Martyr, the Dominican, with his wounded head, must be left to the spectator. In the background, choirs of angels. Beneath, in the predella, the history of St. Dominic (marked by a red star); Pope Innocent in a dream sees him sustaining the falling Church (a Dominican variant of the story of St. Francis in the Giotto, at the end): he receives his commission from St. Peter and St. Paul; he restores to life the young man Napoleon, killed by a fall from a horse (seen to left); he converts heretics and burns their books; he is fed with his brethren by angels in his convent at Rome; and his death and apotheosis. This picture deserves

most careful study, — say two hours. It is one of Fra Angelico's finest easel paintings (his best are frescoes), and it is full of interest for its glorification of the Dominicans. Compare the St. Thomas Aquinas with Benozzo Gozzoli's: and remember in studying the predella that St. Dominic founded the Inquisition. The tender painting of this lovely work needs no commendation.

222. *School of Filippo Lippi*. Madonna and angels, characteristic of the type of this painter and his followers.

Above it, *Neri di Bicci*. Madonna, very wooden. He was a belated Giottesque, who turned out such antiquated types by hundreds in the fifteenth century.

School of Benozzo Gozzoli. Madonna and Child. On the left, St. Cosmo and St. Damian, with pens and surgeons' boxes; St. Jerome, with stone, lion, and cardinal's hat; his pen and book denote him as translator of the Vulgate. On the right, St. John Baptist (representing Florence); St. Francis with the stigmata; St. Lawrence. The combination of saints shows the picture to have been painted in compliment to Lorenzo de' Medici.

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Minor subjects around it are worthy of study.

Now cross over the room again. You come at once upon four pictures of nearly the same size, painted for the court of the Gonzaga family at Mantua. Allegorical subjects, intended for the decoration of a hall or boudoir. Most of those pictures we have hitherto examined have been sacred: we now get an indication of the nascent Renaissance taste for myth and allegory.

429. *Perugino*. Combat of Love and Chastity.

A frequent subject for such situations, showing Perugino at his worst. Compare it with the other three of the series.

253. *Mantegna*. Wisdom conquering the Vices. A characteristic but unpleasing example of this great Paduan painter. Admirable in anatomy, drawing, and perspective: poor in effect. Observe the festoons in the background, which are favourites with the artist and his school.

* 252. *Mantegna*. The amours of Mars and Venus discovered by Vulcan. A beautiful composition. The guilty pair, with a couch, stand on a mountain, representing Parnassus, accompanied by Cupid. Below, exquisite group

of the nine Muses dancing (afterward imitated by Guido). To the left, Apollo with his lyre, as musician. On the right, Mercury and Pegasus. In the background, the injured Vulcan discovering the lovers. This splendid specimen of early Renaissance art is one of Mantegna's finest. Study it in detail, and compare with the other three which it accompanies. Observe the life and movement in the dancing Muses: also, the growing Renaissance love for the nude, exemplified in the Venus.

154. *Costa*. The Court of Isabella d'Este. The meaning of the figures is now undecipherable, but the general character indicates peace, and devotion to literature, science, and art. A fine example of the Ferrarese master.

Between these four, ** *Mantegna*, (251). Madonna della Vittoria, a most characteristic picture, painted for Giovanni Francesco Gonzaga, Marquis of Mantua, to commemorate his victory over Charles VIII. of France. The Madonna is enthroned under a most characteristic canopy of fruit and flowers, with pendants of coral and other decorative adjuncts. On the left, Gonzaga himself, kneeling in gratitude, — a ruffianly face, well painted. On

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the right, St. Elizabeth, mother of the Baptist, with St. John Baptist himself, representing the marquis's wife. Behind, the patron saints of Mantua, who assisted in the victory : St. Michael the Archangel (the warrior saint, — a most noble figure), St. Andrew (Mantegna's name-saint), St. Longinus, who pierced the side of Christ, and St. George. The whole is exquisitely beautiful. The detail deserves long and attentive study. The reliefs on the pedestal are characteristic. From the church of the same name, erected in commemoration of the victory (of the Taro). I will return hereafter at greater length to this lovely picture.

Above, to the left (*418), *Cosimo Tura*. Pietà, or body of Christ wept over by the Madonna and angels. In drawing and colouring a characteristic example of this harsh, but very original and powerful, Ferrarese master. You will come hereafter on many Pietàs. Compare them all, and note the attitude and functions of the angels.

Cross over again to the opposite side. (183) *Botticelli*. Round Madonna and angels, very characteristic as to the drawing, but inferior in technique to most of his works.

221. *Filippo Lippi*. Madonna in Glory, with angels. The roundness of the faces, especially in the child angels, is very characteristic. At her feet, two Florentine patron saints. The absence of symbols makes them difficult to identify, but I think they represent St. Zenobius and St. Antonine. Very fine.

184. *Botticelli*. Madonna and Child, with St. John of Florence. The wistful expressions strike the key note of this painter. Compare with nameless Florentine Madonna of the same school above it.

220. *Fra Filippo Lippi*. Nativity. Worthy of careful study, especially for the accessories: St. Joseph, the stall and bottle, the saddle, ox and ass, and wattles, ruined temple, etc., which reappear in many similar pictures. Not a favourable example of the master. Beneath it, little fragments with St. Peter Martyr, Visitation, Christ and Magdalen, meeting of Francis and Dominic, and St. Paul the Hermit. An odd conglomeration, whose meaning cannot now be deciphered. The ruined temple, frequently seen in Nativities and Adorations of the Magi, typifies the downfall of Paganism before the advance of Christianity.

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Beside it, *Ghirlandajo*. Portrait of bottle-nosed man and child. Admirable and characteristic.

** 202. *Ghirlandajo*. Visitation. Probably the master's finest easel picture. Splendid colour. Attitudes of the Madonna and St. Elizabeth characteristic of the type. The scene habitually takes place in front of a portal, as here, with the heads of the main actors more or less silhouetted against the arch in the background. At the sides, Mary Salome, and "the other Mary." Such saints are introduced merely as spectators: they need not even be contemporary: they are included in purely ideal groupings. At Florence, in a similar scene, the as yet unborn St. John the Baptist stands by as an assessor.

185. Venus and Cupid, of the school of *Botticelli*. Very pleasing.

347. *Cosimo Rosselli*. Madonna in an almond-shaped glory (mandorla) of red and blue cherubs. On the left, the Magdalen; on the right, St. Bernard, to whom she appeared, writing down his vision; about, adoring angels. A characteristic example of this harsh Florentine painter.

156. We come at once upon the High

Renaissance in *Lorenzo di Credi's* beautiful Virgin and Child, flanked by St. Julian and St. Nicholas. Observe the three balls of gold in the corner by the latter's feet, representative of the three purses thrown to the nobleman's daughters. Notice also the Renaissance architecture and decorations. In pictures of this class, the saints to accompany the Madonna were ordered by the person giving the commission; the artist could only exercise his discretion as to the grouping. Notice how this varies with the advance of the Renaissance: at first stiffly placed in pairs, the saints finally form a group with characteristic action. The execution of this lovely work shows Lorenzo as one of the finest artists of his period.

70. *Bianchi*, a rare Ferrarese master. Madonna enthroned, with saints. The angel on the step is characteristically Ferrarese, as are also the reliefs and architecture.

467. Ascetic figure of San Giovanni di Capistrano.

435. *School of Perugino*. Little Madonna, in an almond-shaped glory of cherubs. The shape belongs to Christ, or saints, ascending into glory.

Salle des Primitifs and Salle Duchâtel. 145

Next it, front of a chest, containing the story of Europa and the bull. Several episodes are combined in a single picture. To the extreme left, the transformed lover, like the prince in a fairy tale. Most gracefully treated.

61. *Bellini*. Madonna and Child, between St. Peter and St. Sebastian; a plague picture. These half-length Madonnas are very characteristic of Venetian art of the period. The Madonna's face and strong neck also very Venetian. Observe them as the type on which Titian's are modelled. Look long at this soft and melting picture. The gentle, noble face, the dainty dress, the beautiful painting of the nude in the St. Sebastian, are all redolent of the finest age of Venetian painting.

Above it, a good *Tura*. Compare with previous one.

60. *School of Gentile Bellini*. Venetian ambassador received at Cairo. Oriental tinge frequent at Venice. This gate can still be recognised at Cairo. The figures are all portraits, and the painter probably accompanied the ambassador, Domenico Trevisano.

Beneath it (59), two fine portraits by *Gentile Bellini*.

664. Characteristic little *Montagna*. Angels at the base of a Madonna now destroyed. Compare the Bianchi almost opposite. Such angels are frequent in the school of Bellini.

152. Attributed to *Cima*. Madonna Enthroned, with St. John Baptist and the Magdalen. These lofty thrones and landscape backgrounds of the Friuli country are frequent with Cima and Venetian painters of his period.

113. *Carpaccio*. Preaching of St. Stephen. One of a series of the life of St. Stephen, now scattered. The saint is in deacon's robes, as usual; Oriental costumes mark the intercourse of Venice with the East. Observe the architecture, a graceful compound of Venetian and Oriental.

Over the doorway, fresco of God the Father, in an almond-shaped glory, from the Villa Magliana. Purchased as a Raphael, probably by *Lo Spagna*.

Return frequently to this room and study it deeply. It will give you the key to all the others.

Now traverse the Salon Carré and enter the Salle Duchâtel. On the right wall are two exquisite frescoes by *Luini*, removed entire from

Salle des Primitifs and Salle Duchâtel. 147

walls in Milan. To the left, the Adoration of the Magi, exquisitely tender and graceful; study it closely as an example both of painter and subject, noting the ages and attitudes of the three kings, the youngest (as usual) a Moor, and the exquisite face and form of the Madonna. To the right, a Nativity, equally characteristic. Look long at them. Between, Christ blessing, not quite so beautiful; and Genii with grapes, an antique motive. Above are three other frescoes of the school of Luini, not so fine. Centre, Annunciation, the Madonna separated (as often) from the angel by a lily. The Madonna never approaches the angel, and is usually divided by a wall or barrier.

On the screen by the door, good portraits by *Antonio Moro*.

Other side of door (680), Madonna and Child, with the donors of the picture, by *Hans Memling*. This beautiful Flemish picture well represents the characteristics of Flemish as opposed to Italian art. Notice the want of ideality in the Virgin and Child, contrasted with the admirable portraiture of the donors, the chief of whom is introduced by his name-

sake, St. James, recognisable by his staff and scallop-shell. The female donors, several of whom are Dominican nuns, are similarly introduced by their founder, St. Dominic, whose black and white robes and star-like halo serve to identify him. Observe the exquisite finish of the hair and all the details. Study this work for the Flemish spirit.

At the far end of the room are two pictures by *Ingres*, marking the interval covered by French art during the lifetime of that great painter. To the left, *Œdipus and the Sphinx*, produced in the classical period of the master's youth, while he was still under the malign influence of David. On the right, *La Source*, perhaps the most exquisitely virginal delineation of the nude ever achieved in painting.



INGRES. — LA SOURCE.

ceptionally beautiful example of the early French school. Contrast its character with the Italian and Flemish. Extremely regal and fond of tinsel ornament.

20. *Correggio*. Jupiter and Antiope, a good example of his Correggiosity and marvellous arrangement of light and shade. Very late Renaissance. Perfection of art; very little feeling.

* 446. *Titian*. Entombment. A fine, but faded example of the colour and treatment of the prince of the Venetian Renaissance.

231. *Luini*. Virgin and Child. Not a pleasing example.

* 419 and ** 417. Two admirable portraits by *Rembrandt*.

** 250. *Mantegna*. Crucifixion, predella or base of the great picture in San Zeno at Verona. Notice the admirable antique character of the soldiers casting lots for Christ's raiment. The rocks are very Mantegnesque in treatment. One of the artist's finest pictures. Spend some time before it. We will return again to this fine painting.

381. *Andrea del Sarto*. Holy Family. Showing well the character of this master's tender

and melting colour; also the altered Renaissance treatment of the subject.

Beyond the doorway, two dainty little *Memlings*. Marriage of St. Catherine, the Alexandrian princess, to the infant Christ; and the donor with St. John Baptist and his lamb. When a saint places his hand on a votary's shoulder, it usually indicates the patron whose name the votary bears.

Near it, graceful little St. Sebastian of the *Umbrian School*. Compare with others. This plague-saint is one of the few to whom mediæval piety permitted nudity.

* 310. *Raphael*. The great St. Michael, painted for François I^{er}. Admirable in its instantaneous dramatic action. This picture may be taken, in its spirit and vigour, as marking the culminating point of the Italian Renaissance as here represented.

Near it, *Titian*. The Man with the Glove; a fine portrait.

** 19. *Correggio*. The Marriage of St. Catherine. This is a characteristic treatment, by the great painter of Parma, of this mystical subject. St. Catherine is treated as an Italian princess of his own time, on whose finger the

infant Christ playfully places a ring. The action has absolutely no mystic solemnity. Behind stands St. Sebastian, with his arrows to mark him (without them you would not know him from a classical figure), looking on with amused attention. His smile is lovely. In the background, episodes of the martyrdom of St. Sebastian, proving this to be probably a plague picture. But the whole work, though admirable as art, has in it nothing of religion, and may be aptly compared as to tone with the Education of Cupid by the same artist in the National Gallery. Nothing could surpass the beauty of the light and shade, and the exquisite colouring. Study it as a type of the last word of the humanist Renaissance against mediæval spirituality. Compare it with the Memling close by, and, if you have been at Milan, with the exquisitely dainty Luini in the Poldi-Pezzoli Museum.

Above it, a Holy Family by *Murillo*. Spanish and theatrical.

The greater part of this wall is taken up by an enormous canvas (95), by *Paolo Veronese* representing the Marriage at Cana of Galilee from the refectory (or dining-hall) of Sai

Giorgio Maggiore at Venice. Pictures of this subject, or of the Last Supper, or of the Feast in the House of Levi, were constantly placed as appropriate decorations to fill the end wall of monastic refectories (like the famous Lionardo at Milan), and were often therefore gigantic in size. This monstrous and very effective composition (proudly pointed out by the guides as "the largest oil-painting in the world") contains nothing of sacred, and merely reflects with admirable skill the lordly character of the Italian Renaissance. In the centre of the table, one barely notices the figures of the Christ and the Madonna. Attention is distracted both from them and from the miracle of the wine by the splendid architecture of the background, the loggias, the accessories, and the gorgeous guests, many of them representing contemporary sovereigns (among them François I^{er}, Eleanor of Austria, Charles V., and Sultan Soliman). The group of musicians in the centre foreground is also composed of portraits, — this time of contemporary painters (Titian, Tintoretto, etc.). As a whole, a most characteristic picture both of the painter and his epoch, worth some study, and full of good detail.

**** 39. *Giorgione*.** Pastoral scene, with nude figures. One of the few undoubted pictures by this master, whose genuineness is admitted by Morelli, though much repainted. Should be studied as an example of the full flush of the Venetian Renaissance, and of the great master who so deeply affected it. Notice the admirable painting of the nude, and the fine landscape in the background. Contrast with the Bellinis in the Salle des Primitifs, in order to mark time and show the advance in technique and spirit. Giorgione set a fashion, followed later by Titian and others. Compare this work with Titian's Jupiter and Antiope in the Long Gallery.

Above it (* 427) *Rubens*. Adoration of the Magi. A splendid picture. Interesting also as showing how far Rubens transformed the conceptions of the earlier masters. Compare it with the Luini in the Salle Duchâtel, and other Adorations in this gallery. Full of gorgeousness, dash, and certainty of execution.

37. *Antonello da Messina*. Characteristic hard-faced portrait by this excellent Sicilian artist.

**** 459. *Lionardo*.** St. Anne and the Virgin.

This great artist can be better studied in the Louvre than anywhere else in the world. This picture, not perhaps entirely by his own hand, is noticeable for the beautiful and very Lionardesque face of St. Anne, the playful figure of the infant Christ, and the admirable blue-toned landscape in the background. The smiles are also thoroughly Lionardesque. Notice the excellent drawing of the feet. The curious composition — the Virgin sitting on St. Anne's lap — is traditional. Two or three examples of it occur in the National Gallery. Lionardo transformed it. He is the great, scientific artist of the Florentine Renaissance.

208. *Hans Holbein*, the younger. Admirable portrait of Erasmus. Full of character. Note carefully. The hands alone are worth much study. How soft they are, and how absolutely the hands of a scholar immersed in his reading and writing.

108. *Clouet*. Elizabeth of Austria. A fine example of the early French school, marking well its hard manner and literal accuracy. It shows the style in vogue in Paris before the School of Fontainebleau (Italian artists intro-

duced by François I^{er}) had brought in Renaissance methods.

**** 162. *Van Eyck.*** Madonna and Child, with the Chancellor Rollin in adoration. Perhaps Van Eyck's masterpiece. Notice the comparatively wooden Flemish Madonna and Child, contrasted with the indubitable vitality and character in the face of the chancellor. This picture is a splendid example of the highest evolution of that type in which a votary is exhibited adoring the Madonna, — the primitive form of portrait: "Paint me in the corner, as giving the picture." Every detail of this finished work deserves long and close inspection. Notice the elaboration of the ornaments, and the delicious glimpse of landscape through the arcade in the background. Compare with the Memlings; also with contemporary Italian work in the Salle des Primitifs.

**** 362. *Raphael.*** Madonna and Child, with infant St. John, known as "La Belle Jardinière." To the familiar group of the Madonna and Child, Florentine painters and sculptors early added the infant Baptist, as patron of their city, thus forming a graceful pyramidal composition. This exquisite picture, by far the

most beautiful Raphael in the Louvre, belongs to the great painter's Florentine period. It should be compared with the very similar Madonna del Cardellino in the Uffizi at Florence. For simplicity of treatment and beauty of colouring this seems to me the loveliest of Raphael's Madonnas, with the exception of the Granduca. Look at it long, for colour, design, and tender feeling. Then go back to the St. Michael, and see how, as Raphael gains in dramatic vigour, he loses in charm.

407. *Rembrandt*. Christ and the Disciples at Emmaus. A fine study in light and shade, and full of art, but not a sacred picture. Compare with other pictures of the scene in this gallery. The feeling is merely domestic.

433. *Rubens*. Tomyris, Queen of the Scythians, with the head of Cyrus. A fine, vigorous painting, with the action frankly transferred to the court of Henri IV. Dash and colour and all the Rubens attributes.

365. *Raphael*. Small Holy Family.

364. *Raphael*. Holy Family, known as the "Sainte Famille de François I^{er}:" Joseph, Madonna, infant Christ, St. Elizabeth and the Baptist, and adoring angels. Belongs to Ra-

phael's Roman period, and already vaguely heralds the decadence. Admirable in composition and painting, but lacking the simplicity and delicacy of colour of his earlier work. Compare it with the Belle Jardinière. It marks the distance traversed in art during his lifetime. The knowledge is far greater, the feeling less.

** 142. *Van Dyck*. Charles I. A famous and splendid portrait, with all the courtly grace of this stately painter.

** 462. *Lionardo*. Portrait of Mona Lisa. Most undoubted work of the master in existence. Has lost much of its flesh tints by darkening, but is still subtly beautiful. Compare with any of the portraits in the Salle des Primitifs, in order to understand the increase in science which made Lionardo the prince and leader of the Renaissance. The sweet and sphinx-like smile is particularly characteristic. Observe the exquisite modelling of the hands, and the dainty landscape background. Do not hurry away from it.

363. *Raphael*. Madonna with the infant St. John, known as "La Vierge au Voile." A work of his early Roman period, intermediate

in style between the Belle Jardinière and the François I^{er}. Compare them carefully.

Above it (379) *Andrea del Sarto*. Charity. A fine example of Andrea's soft and tender colouring.

* 523. Portrait of a young man. Long attributed to Raphael. More probably *Franciabigio*. Pensive and dignified.

452. *Titian*. Alphonso of Ferrara and His Mistress. A fine portrait, with its colour largely faded.

Above it, 154. Good portrait by *Van Dyck*.

539. *Murillo*. The Immaculate Conception. Luminous and pretty, in an affected showy Spanish manner. Foreshadows the modern religious art of the people. An immense favourite with the inartistic public.

** 121. *Gerard Dou*. The Dropsical Woman. A triumph of Dutch painting of light and shade and detail. Faces like miniatures. The lamp and curtain like nature. Illuminated on the darkest day. Examine it attentively.

293. *Metsu*. Officer and Lady. Another masterpiece of Dutch minuteness, but far less fine in execution.

526. *Ter Borch*. Similar subject treated with coarse directness.

** 551. *Velasquez*. The Infanta Marguerite ; a famous portrait.

A little above it (229), *Sebastiano del Piombo*. Visitation. Compare with the Ghirlandajo in the Salle des Primitifs. A very favourable example of this Venetian master, painted in rivalry with Raphael. It well exhibits the height often attained, even by minor masters, at the culminating point of the Renaissance.

Above, occupying a large part of the wall, * *Paolo Veronese*. Christ and the Magdalen, at the supper in the house of Levi. Another refectory picture, treated in Veronese's large and brilliant manner, essentially as a scene of lordly Venetian life. The Pharisee facing Christ is a fine figure. Notice the intrusion of animals and casual spectators, habitual with this artist. The sense of air and space is fine. The whole picture is instinct with Venetian feeling of the period ; scenic, not sacred. A lordly treatment. Earlier painters set their scene in smaller buildings : the Venetians of this gorgeous age chose rather the Piazza of some mighty Renaissance Italian city. Here,

the architecture recalls the style of Sansovino. This room also contains many good works of the seventeenth century, justly skied. Examine them by contrast with the paintings of the best ages of art beneath them. Return to them later, after you have examined the works of the French artists in later rooms of this gallery.

CHAPTER IX.

LONG GALLERY.

NOW proceed into the Long Gallery, which contains in its first compartment works of the high Renaissance masters, transitional from the conventionality of the fifteenth, to the freedom of the sixteenth, and the theatrical tendency of the seventeenth centuries. Begin on the left, and follow that wall as far as the first archway.

Francia. Crucifixion, with Madonna and St. John, and Job extended at the foot of the cross, probably indicating a votive plague offering. A tolerable example of the great Bolognese painter, from the church of San Giobbe, patriarch and plague-saint, at Bologna.

Ansuino (?) Adoration of the Magi. Note coincidences with others.

308. *Francia.* Madonna. A fair example.

168. *Dosso*. St. Jerome in the Desert. Interesting as showing a later treatment of this familiar subject.

230. *Luini*. Holy Family. A good specimen of Luini's easel work. Compare with the frescoes in the Salle Duchâtel. The hair is characteristic, also the oval face and cast of features.

Near it, two works by *Marco da Oggiono*, a pupil of Lionardo. His work and Luini's should be compared with that of the founder of the school. The differences and agreements should be observed. Notice also the survivals from earlier treatment.

354. *Sacchi*. The Four Doctors of the Church, attended by the symbols of the four Evangelists. This is a composition which frequently recurs in early art. On the left St. Augustine, holding his book "De Civitate Dei," with the eagle of St. John. Next, St. Gregory, inspired by the Holy Spirit as a dove, and accompanied by the bull of St. Luke. Then, St. Jerome, in his cardinal's hat, with the angel of St. Matthew. Lastly, St. Ambrose with his scourge (alluding to his action in closing the doors of the church at Milan on the Emperor

Theodosius after the massacre of Thessalonica), accompanied by the winged lion of St. Mark. An interesting symbolical composition, deserving close study.

232. *Luini*. The daughter of Herodias with the head of St. John Baptist. A favourite subject with the artist, who often repeated it. Compare it with his other works in this gallery, till you feel you begin to understand Luini.

Above it, *Borgognone*. Presentation in the Temple. In the pallid colouring peculiar to this charming Lombard master. Observe the positions of the high priest and other personages.

85. *Borgognone*. St. Peter Martyr introducing or commending a lady donor to the Madonna. One panel of a triptych; the rest of it is wanting. Look out for similar figures of saints introducing votaries. St. Peter Martyr has usually a wound or a knife in his head, to indicate the mode of his martyrdom.

Beneath, a quaint little Lionardesque Annunciation.

Solario. Calvary, characteristic of the school of Lionardo.

Beneath it, 394, **Solario*. Madonna with the Green Cushion. His masterpiece, a graceful

and tender work, exhibiting the growing taste of the Renaissance.

458. Attributed to *Lionardo*. The young St. John Baptist. Hair, smile, and treatment characteristic; but possibly a copy. You will meet with many similar St. Johns in Florentine sculpture below hereafter.

465. *School of Lionardo*. Holy Family. St. Michael the Archangel oddly introduced in order to permit the Child Christ to play with the scales in which he weighs souls, — a curious Renaissance conception, wholly out of keeping with earlier reverential feeling.

* 460. *Lionardo*. "La Vierge aux Rochers." A replica of the picture in the National Gallery in London. Much faded, but probably genuine. Examine closely the rocks, the Madonna, and the angel.

395. *Solario*. Good portrait of Charles d'Amboise, a member of the great French family, who will frequently crop up in connection with the Renaissance.

461. Attributed to *Lionardo*, more probably *Bernardino de' Conti*. Portrait of a Lady. Compare with the Mona Lisa, as exhibiting well the real advance in portraiture made by *Lionardo*:

463. Attributed to *Lionardo*, but probably spurious; Bacchus, a fine youthful figure, begun as a St. John Baptist, and afterward altered. Compare with the other St. John Baptist near it.

* *Beltraffio*. The Madonna of the Casio family. A characteristic Lionardesque virgin, attended by St. John Baptist and the bleeding St. Sebastian. (A votive picture.) By her side kneel two members of the Casio family, one the poet of that name, crowned with laurel. Intermediate Renaissance treatment of the Madonna and donors.

78 and 79. Good Franciscan saints, by *Moretto*.

Between them, 298. Charming *Girolamo dai Libri*.

We now come upon a magnificent series of works by Titian, in whom the Venetian school, ill-represented in its origin in the Salle des Primitifs, finds its culminating point.

** 440. *Titian*. The Madonna with the Rabbit. This is one of a group of Titian's Madonnas (several examples here) in which he endeavours to transform Bellini's type (see the specimen in the Salle des Primitifs) into an

ideal of the sixteenth century. The Madonna is here attended by St. Catherine of Alexandria marked as a princess by her coronet and pearls. The child, bursting from her arms, plays with the rabbit. Once more a notion far-removed from primitive piety. Notice the background of Titian's own country. Landscape is now beginning to struggle for recognition. Earlier art was all figures, first sacred, then also mythological.

445. *Titian*. The Crown of Thorns. A powerful but very painful painting. The artist is chiefly occupied with anatomy and the presentation of writhing emotion. The spiritual is lost in muscular action.

** 443. *Titian*. The Disciples at Emmaus. Treated in the contemporary Venetian manner. This is again a subject whose variations can be well traced in this gallery.

451. *Titian*. Allegory of a husband who leaves for a campaign, commending his wife to Love and Chastity. Finely painted.

450. *Titian*. Portrait of François I^{er}. Famous as having been painted without a sitting, — the artist had never even seen the king. He took the face from a medal.

448. *Titian*. Council of Trent. Very much to order.

Above it, * *Titian*. Jupiter and Antiope. Charming Giorgionesque treatment of the pastoral nude. Compare with the Giorgione in the Salon Carré, in order to understand how deeply that great painter influenced his contemporaries.

453. *Titian*. Fine portrait.

439. *Titian*. Madonna with St. Stephen, St. Ambrose, and St. Maurice the soldier. Observe the divergence from the older method of painting the accompanying saints. Originally grouped on either side the Madonna, they are here transformed into the natural group called in Italian a "santa conversazione." Look at the stages of this process in the Salle des Primitifs and this Long Gallery.

442. *Titian*. Another Holy Family. Interesting from the free mode of its treatment, in contrast with Bellini and earlier artists.

** 455. *Titian*. Magnificent portrait.

Above these are several excellent *Bassanos*, worthy of study. Compare together all these Venetian works (Bonifazio, etc.), lordly products of a great aristocratic mercantile community; and with them, the Veroneses of the Salon

Carré, where the type attains a characteristic development.

Now return to the door by the Salon Carré and examine the right wall.

Poor *Pinturicchio* and two inferior *Peruginos*.

403. *Lo Spagna*. Nativity. Characteristic example of this scholar of Perugino and fellow pupil of Raphael. Notice its Peruginesque treatment. Examine in detail and compare with the two other painters. As a Nativity, it is full of the conventional elements.

189. *Raffaellino del Garbo*. Coronation of the Virgin, beheld from below by four attendant saints of, or connected with, the Vallombrosan order, — St. Benedict, St. Salvi, San Giovanni Gualberto, and San Bernardo degli Uberti. These were the patrons of Vallombrosa; and the picture comes from the church of St. Salvi, at Florence.

246. *Manni*. Baptism in Jordan. Observe, as usual, the attendant angels, though the simplicity of early treatment has wholly disappeared. The head-dresses are characteristic of the school of Perugino. Compare with *Lo Spagno's* Nativity.

Above it (496), Florentine Madonna, with

St. Augustin, St. John Baptist. St. Antony, and St. Francis. Observe their symbols. I do not always now call attention to these; but the more you observe them, the better you will understand each picture as you come to it.

390. *Luca Signorelli*. Adoration of the Magi. A fine example of the mode of treatment of this excellent anatomical painter, the forerunner of Michael Angelo. It needs long looking into.

289. *Piero di Cosimo*. Coronation of the Virgin, with St. Jerome, St. Francis, St. Louis of Toulouse, and St. Bonaventura. Compare with Raffaellino del Garbo, close by, for the double scene, on earth and in heaven. Notice the crown which Louis refused, in order to embrace the monastic profession. This is a Franciscan picture; you will find it casts much light on assemblages of saints if you know for what order each picture was painted. The grouping *always* means *something*.

16. *Albertinelli*. Madonna on a pedestal, with St. Jerome and St. Zenobius. Scenes from their legends in the background. A characteristic example of the Florentine Renais-

sance. The grouping is in the style then fast becoming fashionable. Compare with Lorenzo di Credi in the Salle des Primitifs.

144. *Pontormo*. Visitation. Showing the older Renaissance tendencies. Compare with the Ghirlandajo, and note persistence of the arch in the background.

* 57. *Fra Bartolommeo*. Marriage of St. Catherine of Siena. This is a variant on the legend of the other St. Catherine, — of Alexandria. The infant Christ is placing a ring on the holy nun's finger. Around are attendant saints, — Peter, Vincent, Stephen, etc. The composition is highly characteristic of the painter and his school.

380. *Andrea del Sarto*. Holy Family. Exquisitely soft in outline and colour.

372. Doubtful. Attributed to *Raphael*. Charming portrait of a young man.

Beyond it, * two most delicate little pictures of St. George (a man) and St. Michael (an angel, winged) of *Raphael's* very early period. Note the princess in the St. George; you will come upon her again. Simple and charming. Trace Raphael's progress in this gallery, by means of Kugler.

Beyond them, again, two portraits by *Raphael*, of which 373 is of doubtful authenticity.

* 366. *Raphael*. The Young St. John ; a noble figure.

** 367. *Raphael*. St. Margaret : issuing triumphant from the dragon which has swallowed her. A figure full of feeling and movement, and instinct with his later science. It was painted for François I^{er}, out of compliment to his sister, Queen Margaret of Navarre.

All these Raphaels should be carefully studied. The great painter began with a certain Peruginesque stiffness, through which, nevertheless, his own native grace makes itself felt at once ; he progressed rapidly in knowledge and skill at Florence and Rome, but showed a tendency in his last works towards the incipient faults of the later Renaissance. By following him here, in conjunction with Florence and Rome, you can gain an idea of the course of his development.

The second compartment of the Long Gallery, which we now enter, though containing several works by Titian and other masters of the best period, is mainly devoted to painters of the later sixteenth and seventeenth century, when

the decline in taste was rapid and progressive. Notice throughout the substitution of rhetorical gesture and affected composition for the simplicity of the early masters, or the dignity and truth of the High Renaissance. Begin again on the left wall, containing finer pictures than that opposite.

441. *Titian*. Another Holy Family, with St. Catherine. Both women here are Venetian ladies of high rank and of his own period. Observe, however, the persistence of the Madonna's white head-covering. Also, the playfulness introduced in the treatment of St. Catherine's palm of martyrdom, and the childish St. John with his lamb. These attributes would have been treated by earlier painters with reverence and solemnity. Titian transfers them into mere pretty accessories. Characteristic landscape background. The female saint in this work is usually described as St. Agnes, because of the lamb: I think erroneously. The lamb is St. John's, and the St. Catherine merely plays with it.

88. *Calcar*. Fine portrait of a young man.

38. Attributed (very doubtfully) to *Giorgione*. Holy Family, with St. Sebastian, St. Catherine,

and the donor, kneeling. A good example of the intermediate treatment of saints in groups of this character.

Above it (92) *Paolo Veronese*. Esther and Ahasuerus. Treated in the lordly fashion of a Venetian pageant. Try now to understand this Venetian ideal in style and colour.

91. *Paolo Veronese*. Similar treatment of Susanna and the Elders, a traditional religious theme, here distorted into a mere excuse for the nude, in which the Renaissance delighted.

** 274. *Palma Vecchio*. Adoration of the shepherds. A noble example of this great Venetian painter. Observe how he transforms the traditional accessories in the background, and employs them in the thorough Venetian spirit.

Beyond it, several small Venetian pictures. Self-explanatory, but worthy of close attention; especially 94, a delicate *Paolo Veronese*, on a most unusual scale, — a Venetian Dominican nun presented by her patroness, St. Catherine, and St. Joseph to the Madonna. Also, 93, by the same artist, St. George and St. Catherine presenting a Venetian gentleman to the Madonna and Child. These two saints were the

male and female patrons of the Venetian territory; hence their frequency in Venetian pictures.

99. The Disciples at Emmaus. Another characteristic transformation by *Veronese* of a traditional scene. The pretence of sacredness is very thin.

98. *Paolo Veronese*. Calvary. Similarly treated.

* 335. *Tintoretto*. Susanna at the Bath. Admirable example of this artist's bold and effective method. In him the Venetian school attains its last possible point before the decadence.

Beneath it, two good Venetian portraits.

336. *Tintoretto*. A characteristic Paradise (sketch for the great picture in the Doge's Palace at Venice), whose various circles of saints and angels should be carefully studied. Gloomy glory.

Above it, 17. A Venetian gentleman introduced to the Madonna by St. Francis and a sainted bishop, with St. Sebastian in the background. Doubtless, a votive picture in gratitude for the noble donor's escape from the plague.

Beyond these, we come chiefly upon Venetian pictures of the Decadence, among which the most noticeable are the Venetian views by *Canaletto* and *Guardi*, showing familiar aspects of the Salute, the Doge's Palace, San Zaccaria, and other buildings.

Further on, this compartment contains Spanish pictures, — an artificial arrangement not without some real justification, since, in the sixteenth and seventeenth centuries, Spain, enriched by her American possessions, became, for a short period, the material and artistic inheritor of Italy, and accepted in full the mature fruits of the Italian Renaissance. At the same time, she imbued the developed arts she received from Italy with Spanish showiness and love of mere display, to the exclusion of deeper spiritual feeling. The most famous among the few Spanish pictures of the Louvre are :

552. ** *Velasquez*. Philip IV. of Spain.

Beneath it, * *Murillo*. One of his favourite Boy Beggars, killing fleas. A curious subject, excellently rendered.

548. *Ribera*. Adoration of the Shepherds.

540. *Murillo*. Birth of the Virgin, where

the transformation of the traditional element is even more marked than in the Italian Renaissance. The colouring splendid. St. Anne is always seen in bed; other points you could notice in the enamels at Cluny. With Murillo, they become mere excuses for display of art-faculty.

Further on, *Murillo*. The occupants of a poor monastery in Spain miraculously fed by angels, known as "La Cuisine des Anges."

I do not recommend more than a cursory examination of these fine Spanish works, which can only be properly understood by those who have visited Madrid and Seville. It will suffice to note their general characteristics, and the way in which they render traditional subjects. The best point of view for the "Cuisine des Anges" is obtained from the seat nearly opposite, beneath the archway, when the splendid luminous qualities of this theatrical picture can be better appreciated. From this point, also, many of the other Spanish pictures are well seen with an opera-glass. They are not intended for close examination.

The columns which separate these compartments have an interesting history. They first

belonged to a classical temple in North Africa. They were brought thence by Louis XIV. to support a baldacchino at St. Germain-des-Prés. Finally, the Revolution transferred them to the Louvre.

Return again, now, to the last archway, and begin once more on the *right side*, which contains for the most part tawdry works of the Baroque period, which should, however, be studied to some extent in illustration of the decadence of art in the later sixteenth century, and also as examples of further transformation of the traditional motives.

53. *Barocci*. Madonna in Glory with St. Antony and St. Lucy. A good example of the insipid style which took its name from this master.

Below it, 309. *Bagnacavallo*. Circumcision, with twisted pillars, showing the decline in architectural taste. The crowded composition may be instructively compared with earlier and simpler examples of this subject ; also, with Fra Bartolommeo, whose fine but complex arrangements rapidly resulted in such confused grouping.

52. *Barocci*. Same scene. The tradition now entirely ignored, and an unpleasantly real-

istic, yet theatrical and mannered treatment, introduced.

304. After *Primaticcio*. Mythological concert, exhibiting the taste of the school of Fontainebleau (the Italian artists of Raphael's group, scholars of Giulio Romano, introduced into France by François I^{er}).

349. *Rosselli*. Triumphant David, with the head of Goliath. Marking the advance of the histrionic tendency.

A very cursory examination of the rest of the works on this wall will probably be sufficient. Look them over in an hour. The most celebrated are two by *Salvator Rosa*: 318, *Guido Reni's* Ecce Homo, full of tawdry false sentiment; and *Domenichino's* St. Cecilia (often copied), with the angel reduced to the futile decorative winged boy of the period. 324, *Guido's* St. Sebastian, may be well compared with *Perugino's*, as marking the decline which art had suffered. It is on works like these that the Spanish school largely based itself.

This completes the Italian collection of the Louvre, to which the visitor should return again and again, until he feels he has entered somewhat into the spirit and tone of its various

ages. Between the next two archways, we come to a small collection of works of the early French school, too few of which unfortunately remain to us.

Left wall. Two portraits of François I^{er} may be well compared with the Titian of the same king, as indicating the gulf which still separated France from the art-world of Italy. The hard, dry, wooden manner of these French works is strongly contrasted with the finished art of the Italian Renaissance. Recollect that these seemingly archaic portraits are painted by contemporaries of Raphael and Titian.

Between them, good miniatures, by *Nicolas Froment*, of King René and his queen.

Above, 650. Admirable Dead Christ, with the Madonna, Magdalen, Joseph of Arimathea, etc. In the best style of the French school of the fifteenth century. Observe the action of the various personages : all are conventional.

Beyond it, several good small pictures of the early French Renaissance which should be carefully examined. *Fouquet's* portrait of Charles VII. is a capital example of the older method.

Above them, 875, characteristic fifteenth century Crucifixion, with Last Communion and

Martyrdom of St. Denis. The executioner's face is French all over. (Scenes from the Passion have often in French art such side-scenes from lives of saints. Several at Cluny.) This picture has been employed as a basis for the restoration of the reliefs in the portals at St. Denis.

Beyond again, portraits of the early Renaissance exhibiting considerable advance in many cases.

On the right wall are some works more distinctly characteristic of the school of art which grew up round *Primaticcio* and his scholars at Fontainebleau. Among them are a Diana hunting (D. de Poitiers again), and a Contenance of Scipio. They reflect the style of *Giulio Romano*. Beneath the first, two good portraits, with patron saints (John and Peter). All the works in this compartment should be examined carefully, as showing the raw material upon which subsequent French art was developed.

Beyond the next archway, we come to the pictures of the Flemish school, which deserve almost equal attention with the Italian, as individual works, but which, as of less interest in the general history of art, I shall treat more

briefly. Begin here on the right side, for chronological order.

Among the most noticeable pictures are Adam and Eve, unnumbered, good specimens of the frank, unidealised Northern nude.

595. An exquisite early Anunciation, the spirit of which should be compared with the early Italians. Notice the general similarity of accessories, combined with the divergence in spirit, the dwelling on detail, the Flemish love for effects of light and shade on brass-work, fabrics, glasses, etc. Notice that this charming picture gives us the early stage in the evolution of that type of art which culminates in the Gerard Dou in the Salon Carré.

Beside it, an exquisitely tender Dead Christ. Remarkable for the finish in the background.

The *Quentin Matsys* is not a worthy representative of the master.

Beside it, a quaint and striking group of votaries, listening to a sermon. Probably a mere excuse for portrait-painting. The character in the faces is essentially Flemish.

Fine portrait of a young man with a pink, in a red cap.

Triptych, with the Madonna and Child (who

may be well compared with those of the Memling in the Salle Duchâtel). On the flaps, the donor and his wife, introduced by their patrons, St. John and St. Christopher.

Now cross over to the left side.

* 699. *Rogier Van der Weyden*. Excellent Deposition, with a touching St. John, and a very emaciated Dead Christ. These scenes of death are extremely common in Flemish and German art, and resulted in a great effort to express poignant emotion, as contrasted with the calmer ecstatic character of Italian art.

** 279. *Quentin Matsys*. Banker and his wife. An admirable and celebrated picture, with marvellous detail, of which there are variants elsewhere. Notice the crystal vase, mirror, leaves of book, and objects on shelves in background. The fur is exquisitely painted.

* 288 and 289. Two beautiful little *Memlings*.

588. Most characteristic and finished Holy Family.

699. *Memling*. St. Sebastian, Resurrection, Ascension. Compare the first with Italian examples. Notice the extraordinarily minute work in the armour and accessories, contrasted with

the blank and meaningless face of the Risen Saviour. Flemish art, perfect in execution, seldom attains high ideals.

277 and 278. *Mabuse*. Virgin and donor. Excellent.

** 596. *Gerard David*. Marriage at Cana. A splendid specimen of this great and insufficiently recognised painter. Background of buildings at Bruges. Every face and every portion of the decorative work, including the jars in the foreground, should be closely noticed. The kneeling donor is an admirable portrait. As a whole, what a contrast to the Paolo Veronese! The pretty, innocent face of the bride, with her air of mute wonder, is excellently rendered. I believe the donor in this work is a younger portrait of the canon who appears in the glorious Gerard David in the National Gallery.

Skied above all these pictures on either side are several works by *Van Veen*, *Jan Matsys*, *Snyders*, and others, mostly worthy of notice. Among them, 136, *Van Dyck*, good Madonna with the Magdalen and other saints.

We now come to the great ** series by *Rubens* narrating the history of Marie de

Médicis, in the inflated allegorical style of the period. To understand them, the spectator should first read an account of her life in any good French history. These great decorative canvases were painted hurriedly, with even more than Rubens's usual dash and freedom, to Marie's order, after her return from exile, for the decoration of her rooms at the Luxembourg, which she had just erected. Though designed by Rubens, they were largely executed by the hands of pupils; and while possessing all the master's exuberant artistic qualities in composition, they are not favourable specimens of his art, as regards execution and technique. It is to be regretted that most Englishmen and Frenchmen form their impressions of the painter from these vigorous but rapid pictures, rather than from his far nobler works at Antwerp, Munich, and Vienna. I give briefly the meaning of the series.

1. The Three Fates spin Marie's destiny. A small panel for the side of a door.

2. Birth of Marie at Florence. Lucina, goddess of birth, with her torch, attends the mother. Genii scatter flowers; others hold her future crown. In the foreground, the

River God of the Arno, with his stream issuing from an urn, and accompanied by the Florentine lion, as well as by boys holding the Florentine lily. This curious mixture of allegorical personages and realities is continued throughout the series.

3. Her education, presided over by Minerva, with the aid of Mercury (to indicate her rapidity in learning), and Apollo, as teacher of the arts. Close by are the Graces, admirable nude figures. Among the accessories, bust of Socrates, painting materials, etc.

4. The Genius of France in attendance upon Henri IV., while Love shows him Marie's portrait. The attitude of the king expresses delight and astonishment. In the clouds, Jupiter and Juno smile compliance. Below, little Loves steal the king's shield and helmet.

5. Marriage of Marie by proxy. The Grand Duke Ferdinand represents the king. Hymen holds the torch.

6. Marie lands at Marseilles, and is received by France, while Tritons and Nereids give easy passage to her vessel. Above, her Fame. On the vessel, the balls or *palli* of the Medici family.

7. Consummation of the marriage at Lyons. The town itself is seen in the background. In the foreground, the (personified) city, crowned with a mural coronet, and designated by her lions. Above, the king, as Jupiter, with his eagle, and the queen, as Juno, with her peacocks.

8. Birth of her son, afterwards Louis XIII., at Fontainebleau. Health receives the infant. Fortune attends the queen.

9. The king, setting out to his war against Germany, makes Marie regent, — allegorically represented by passing her the ball of empire, — and confides to her their son.

Larger pictures : No. 10, the coronation of the queen, and No. 11, the apotheosis of Henri, the painful scene of his death being avoided. He is represented as raised to the sky by Jupiter on one side, and Death with his sickle on the other. Beneath, the assassin, as a serpent, wounded with an arrow. Victory and Bellona mourning. Beyond, the allegorical figure of France presenting the regency to Marie, with the acclamation of the nobility and people.

12. The queen's government approved of by Jupiter, Juno, and the heavenly powers. In

the foreground Apollo, Mars, and Minerva (the first copied from the antique statue known as the Belvedere), representing courage, art, and literature, dispel calumny and the powers of darkness.

Continue on the opposite side, crossing over directly.

13. Civil discord arises. Marie starts for Anjou, attended by Victory. Military preparations in the background.

14. The exchange of princesses between allegorical figures of France and Austria—each intended to marry the heir of the other empire.

15. The happiness of the regency. The queen bears the scales of justice. Plenty prevails. Literature, science, art, and beauty predominate over evil, slander, and baseness.

16. Louis XIII. attains his majority (at fourteen) and mans the ship of state in person, still attended by the counsels of his mother. The Virtues row it.

17. Calumny overcomes the queen. By the advice of her counsellors, she takes refuge at Blois, escorted by Wisdom.

18. Mercury, as messenger, brings an olive

branch to Marie, as a token of reconciliation from her son, through the intermediation of Richelieu and the Church party.

19. Marie enters the Temple of Peace, escorted by Mercury and Truth with her torch, while blind Rage and the evil powers stand baffled behind her.

20. Apotheosis of Marie and Louis : their reconciliation and happiness. Final overthrow of the demons of discord.

21. Time brings Truth to light. Louis recognises the good influence of his mother.

The history, as given in these pictures, is of course envisaged from the point of view of a courtier, who desires to flatter and please his patroness.

Beneath this great series of Rubens, are a number of Dutch and Flemish pictures, mostly admirable and well worthy of attention, but, so to speak, self-explanatory. They belong entirely to modern feeling. Dutch and Flemish art, in its later form, is the domestic development of that intense love of minute detail and accessories already conspicuous in *Van Eyck*, *Memling*, and *Gerard David*. Sacred subjects almost disappear ; the wealthy burghers ask for por-

traits of themselves, their wives and families, or landscapes for their households. I would call special notice to the following among many which should be closely examined to show the progress of art:—512, *Teniers*; 691, *Rubens*; 518, *Teniers*; 238 and 239, *Van Huysum*; * 425, a charming *Rubens*, in his smaller and more delicate style; 147, admirable portrait by *Van Dyck*; 513, an excellent *Teniers*; * 461, a good portrait by *Rubens*; 125, exquisite, luminous *Gerard Dou*; next it ** *Van der Helst's* Four Judges of the Guild of Crossbowmen deciding on the prizes, one of the most perfect specimens of this great portrait painter. Notice the wonderful lifelike expressions. Then 123, another exquisite luminous *Dou*; 542, *Van de Velde*; 41, splendid portrait by *Bol*; 130, *Gerard Dou* by himself; ** 404, *Rembrandt's*, Raphael leaving the house of Tobias, a masterpiece of the artist's weird and murky luminosity, — strangely contrasted with Italian examples; 205, a good *Hobbema*; 133, fine portrait by *Duchâtel*; 369, excellent family group by *Van Ostade*; next it, 126, a delicious little *Dou*. But, indeed, every one of these Dutch paintings should be examined

separately, in order to understand the characteristic Dutch virtues of delicate handling, exquisite detail, and domestic portraiture. They are the artistic outcome of a nation of housewives.

On the opposite side the series is continued with admirable flower-pieces, landscapes by *Van der Veldt* and *Karel du Jardin*, and several noteworthy portraits, among which notice the famous **Van Dyck* (143) of the children of Charles I., most daintily treated. Beyond the Rubenses, again, on this side, 144, two noble portraits by *Van Dyck*, and several excellent examples of Philippe de Champaigne, a Flemish artist who deeply influenced painting in France, where he settled. ** 151, *Van Dyck's* Duke of Richmond, perhaps his most splendid achievement in portraiture, deserves careful study. I do not further enlarge upon these subjects because the names and dates of the painters, with the descriptions given on the frames, will sufficiently enable the judicious spectator to form his own conceptions. Devote at least a day to Dutch and Flemish art here, and then go back to the Salon Carré, to see how the Rembrandts, Dous, and Metsus, there

unfortunately separated from their compeers, fall into the general scheme of Dutch development.

Good view out of either window as you pass the next archway. Look out for these views in all parts of the Louvre. They often give you glimpses of the minor courtyards, to which the general public are not admitted.

The next two compartments contain further Dutch and Flemish pictures of high merit, — portraits, still-life, landscape, and other subjects. The scenes of village life are highly characteristic. Notice in this connection the growing taste for landscape, at first with a pretence of figures and animals, but gradually asserting its right to be heard on its own account. In Italy, under somewhat similar commercial conditions, we saw this taste arise in the Venetian school, with Cima, Giorgione, and Titian; in Holland, after the Reformation put sacred art at a discount, it became almost supreme. And note at the same time how the Reformation in commercial countries has wholly altered the type of Northern art, focussing it on trivial domestic incidents.

Among the many beautiful pictures in these compartments the spectator should at least not

miss, on the left, the very charming ** Portrait by *Rubens* (not quite finished) of his second wife and two children, scarcely inferior to the lovely specimen at Munich. Near it, an admirable Crucifixion with the Madonna, St. John, and Magdalen, more reminiscent than is usual with *Rubens* of earlier compositions. On the right side notice a portrait of Elizabeth of France (459), by *Rubens*, in his other, stiffer, and more courtly manner. We may well put down this peculiarity to the wishes of the sitter. His * Kermesse, near it, is an essay in the style afterwards popularised by *Teniers*, in which the great artist permits his Flemish blood to overcome him, and produces a clever but most unpleasant picture. The numerous admirable fruit and flower pieces, works in still life, etc., which these compartments contain, must be studied for himself by the attentive visitor. In *Rubens*'s great canvas of the Triumph of Religion, painted for a Spanish commission, observe his curious external imitation of Spanish tendencies.

CHAPTER X.

THE GERMAN, ENGLISH, AND FRENCH SCHOOLS.

AFTER having completed his examination of the Long Gallery, the visitor may next proceed to the five small rooms, — IX., X., XI., XII., and XIII. on Baedeker's map, — devoted to the German, English and early French schools.

Among the early German works in the second of these rooms, the visitor may particularly notice (* 22) *Hans Holbein's* portrait of Southwell, full of character. Above it, a quaint Venus by *Cranach*, instinct with the Northern conception of the crude nude. Next, two good portraits by *Holbein*. In the centre of this wall, *a Descent from the Cross, of the school of Cologne, which should be compared with similar pictures of the Italian and Flemish schools. The somewhat exaggerated expression of grief on all the faces is strongly characteristic of German tendencies. The figure of the Magdalen,

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to the right, strikes the German keynote; so does Joseph of Arimathea receiving the crown of thorns. Study this well, for coincidences with and differences from Italian treatment. Beyond it, two fine *Holbeins*, of the astronomer Kratzer, and * Warham, Archbishop of Canterbury, the latter a marvellous piece of painting. The opposite wall also contains good portraits and sacred pieces, among which an altar-piece, by the "Master of the Death of the Virgin," deserves careful study. (Most early German masters are unknown to us by name, and are thus identified by their most famous pictures.) The Last Supper in this work, below, is largely borrowed from Lionardo. Compare with the copy of Lionardo's fresco at Milan in the Long Gallery, probably by Marco da Oggionno, which hangs near the Vierge aux Rochers. The Adoration of the Magi (597), should also be compared with the Italian examples; notice in particular the burgher character of the three kings, which is essentially German. The other works in this room can be sufficiently studied (for casual observers) by the aid of the labels.

The English room contains a few examples of English masters of the last and present cen-

tury, none of them first-rate. The most famous is the frequently reproduced Little Girl with Cherries, by the pastellist *John Russel*. It is a pleasing work, but not good in colour.

The next room, with an admirable view from the window, begins the modern French school (in the wide sense), and contains Le Sueur's History of the Life of St. Bruno, painted for a Carthusian monastery near the Luxembourg, — of which order the saint was the founder. They are characteristic examples of the French work of the early seventeenth century, and they exhibit the beginnings of the national tendencies in art. The legends are partially explained on the frames, and more fully in Mrs. Jameson's "Monastic Orders." On a cursory inspection, the observer will notice the marked French tendency in the 9th, 7th, 21st, and 22d of the series. Cold and lifeless in design and colour, these feeble works have now little more than a historical interest.

Before proceeding to the succeeding rooms of the French school, you had better form some conception of the circumstances and conditions under which that school arose. The artists whom François I^{er} invited to Fontaine-

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bleau had little influence on French art, except in sculpture (where we shall see their spirit abundantly at work when we come to examine the Renaissance sculpture in this collection). Primaticcio and his followers, however, left behind them in France, as regards painting, scarcely more than a sense of a need for improvement. Succeeding French artists took up the Italian Renaissance in the stage represented by the later decadents and the eclectic Caracci. Nicolas Poussin (1594-1665) is the first Frenchman to attain distinction in this line; he throws something of French sentimentality into the affected mythological scenes of contemporary Italy. Claude of Lorraine, again, is almost an Italian by training and style; his artificial landscapes, not copied direct from nature, but built up by arbitrary and often impossible conjunctions, represent the prevailing tendencies of Italian art in the seventeenth century. On the other hand, the influence of Rubens, many of whose greatest works were painted for French kings, or came early to France, and still more of Philippe de Champaigne, a Brussels master who settled in Paris and painted much for Richelieu and Marie de

Médicis, introduced into France a strain of Flemish influence. On these two schools, — decadent Italian and later Flemish, — then, modern French art at first based itself; the final outcome is a resultant of the two, transmuted and moulded in spirit and form by the innate, though at first unrealised, French tendencies.

Also, before you proceed to examine the subsequent specimens of the development of French art, you had better return to the Salon Carré to inspect the portraits by Philippe de Champaigne, as well as the Jouvenet, the Rigaud, and other French works there, which I purposely passed by on our previous visit, as out of harmony with the Italian masterpieces. On your way back, glance at the later Italian pictures in the first compartment of the Long Gallery (particularly at Bronzino's odiously vulgar Christ and Mary Magdalen, and Rossi's Doubting Thomas, both skied, on your right), as conspicuous examples of the sort of thing admired at the time when the French school took its first flights and made its earliest experiences. Then observe once more the works of the school of Fontainebleau; and, finally, in-

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spect the pictures in Baedeker's Room IX. ; after which you will be in a position to start fair in Room XIII., with the French school in the seventeenth century.

This small room beyond the St. Brunos contains more favourable specimens of *Le Sueur's* faculty (such as 559, 556, and 551), in which a distinctive French tendency still more markedly announces itself. The Ganymede, in 563, in particular, faintly foreshadows at a distance the classic painters of the Empire. We see in this room, in a very vague way, an early stage in the evolution of a David.

Passing through the landing, at the head of the staircase (with interesting terra-cotta Etruscan sarcophagi) we arrive at the great gallery of French paintings of the seventeenth century. These may be examined somewhat in the mass, exhibiting, as they do, rather the courtly tendencies of the age of Louis XIV. than any great individual artistic faculty. We must understand them in the spirit which built Versailles and conducted the wars on the northeastern frontier. They are painted for the most part by the command of his Majesty. Only here and there does a faintly individual work, like *Le Sueur's*

Christ and the Magdalen, and Bearing of the Cross, or *Lebrun's* Crucifixion, arrest for a moment one's passing attention. The crudeness of the colour, and the insufficiency of the composition, will be the chief points, in a general survey, to strike the spectator. (On a screen in the centre, out of proper place among its contemporaries, hangs at present *Paul Delaroche's* famous Christian Martyr.)

The student who has courage to attack this mass of uninteresting art in detail, should observe particularly the works of *N. Poussin*, as forming the point of departure for the school in general. His bacchanal and other mythological works set the fashion of those dreary allegorical scenes which cover so many yards of ceilings in the Louvre. Observe the mixture of religious themes, like *Lebrun's* Martyrdom of Stephen, and *N. Poussin's* Holy Family, with classical pictures like the Rescue of Pyrrhus, and the Alexander and Porus, as well as the close similarity of treatment in both cases. Among the best of the lot are *Jouvenet's* Raising of Lazarus, and *Le Sueur's* Paul Preaching at Ephesus (partly after Raphael). **Poussin's* "Et in Arcadia ego," a rustic morality, is also famous,

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and is regarded as the greatest achievement of this artificial school. *Claude's* landscapes, often with a small inserted mythological story by another painter, deserve attention. (Note that landscape has hardly yet vindicated its claim to independent existence.) On the whole, it may be said that this room represents the two prevailing influences in French art of the purely monarchical period of Louis XIV., — either the pictures are quasi-royal and official, or else they are religious, for church or monastery. The mythological scenes, indeed, have often a royal reference, — are supposed parallels of contemporary events; and even the religious scenes, wholly destitute of spiritual feeling, are painted in a courtly, grandiose manner. They are saints as conceived by flunkys. Not till the Revolution swept away the royal patron did the French spirit truly realise itself. This room reveals the court, not the nation.

The next room, in the Pavillon Denon, a connecting passage, contains portraits of painters, chiefly by themselves, a few of which are worthy of attention. Among them is the famous and touching portrait by ** *Mme. Lebrun* of herself and her daughter, which, in spite of

some theatrical sentiment here and there obtruded, is a charming realisation of maternal feeling amply reciprocated.

Beyond it we come to the French gallery of the eighteenth century, reflecting for the most part the spirit of the Regency and the Louis XV. period. Much of it is meretricious; much of it breathes the atmosphere of the boudoir. The flavour of Du Barry pervades it almost all. It scents of musk and powder. The reader will pick out for himself such works as he admires in this curious yet not wholly unpleasing mass of affectation and mediocrity. Indeed, as opposed to the purely official work in the preceding French room, the growth of the rococo spirit, to be traced in this gallery, is by no means without interest. The one set of works set forth the ideal of monarchy as a formal institution; the other displays its actual outcome in royal mistresses and frivolous amusements. Here, too, the ornate French taste — the Dresden china and Sèvres taste — finds its first faint embodiment. *Greuze's* famous *Cruche Cassée (263) is the chief favourite with visitors to this room. It has about it a certain false simplicity, a pretended virginal innocence, which is perhaps

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the highest point of art this school could attain. *Drouais's* child portraits (187) are more entirely characteristic, in their red-and-white chubbiness, of the ideas of the epoch. The pastoral scenes by *Watteau* and *Vanloo* represent nature and country life, as they envisaged themselves to the painted and powdered great ladies of the Trianon. *Coypel's* Esther before Ahasuerus is a not unfavourable specimen of the inflated quasi-sacred style of the period. Some good portraits redeem the general high level of mediocrity in this room, but do not equal those of the daintily aristocratic English school of the end of the eighteenth century. Two *Greuzes* (267 and, still more, 266) reveal the essentially artificial methods of this superficially taking painter. Most observers begin by admiring him and end by disliking his ceaseless posing. *Boucher's* artificial pink-and-white nudities (as in 24 and 26) have the air of a man who painted, as he did, in a room hung round with rose-coloured satin. He is perhaps the most typical of these rococo artists: he imitates on canvas the coquettish ideals of the contemporary china-painters. *Fragonard*, again, throws into this school the love of display and bravado of a Southern tempera-

ment. At the far end of the room we find in *Greuze's* later moralising pictures faint indications of the altered and somewhat more earnest feeling which produced the revolutionary epoch, still closely mixed up with the ineradicable affectation and unreality of the painter and his period. Two little stories of a prodigal son and his too late return, on either side of the doorway, with their violent theatrical passion and their excessive expression of impossible emotion, illustrate well this nascent tendency. They are attempts to feel where feeling was not really present. *David's* Paris and Helen introduces us, on the other hand, to the beginnings of the cold classicism which prevailed under the Empire.

In order to continue the chronological examination of the French school, the visitor must now return to the Salon Carré and traverse the vulgarly ornate Galerie d'Apollon by its side, which contains objects of more or less artistic interest in the precious metals and precious stones, many of which, especially those in the two last cases, deserve careful inspection. A morning should, if possible, be devoted later to this collection.

A short connecting room beyond (with gold

Etruscan jewelry) gives access next to the Salle des Sept Cheminées, which contains many stiff but excellent works of the period of the Empire. The most noticeable of these are by David, whose formal classicism (a result of the revolutionary revolt from Christianity, with its reliance upon Greek, and still more Roman, morality and history) is excellently exemplified in his large picture of the * Sabine Women Intervening between their Husbands and their Fathers. This is considered his masterpiece. Its frigid style, not very distantly resembling that of a bas-relief, and its declamatory feeling do not blind us to the excellence of its general technique and its real advance on the art of the eighteenth century. *David* imitated the antique, but was always sculpturesque rather than pictorial in treatment. Among other fine examples of this classic period, — the transitional stage between the eighteenth century and the distinctively modern spirit, — attention may be called to *Gérard's* Cupid and Psyche, and to his fine portrait of the Marquis Visconti. * *Mme. Lebrun's* charmingly animated portrait of Mme. Molé-Raymond, the comedian, is full of real vigour. Two good portraits by *David*, of him-

self and Pius VII., deserve close inspection. *Gros's* Bonaparte at Arcola, is also interesting. *Mme. Lebrun's* earlier portrait of herself and her daughter is less beautiful than the one we have already examined. Several military portraits, such as *Gros's* Fournier-Sarlovèze, reflect the predominant militarism of the epoch. *David's* huge canvas of the Coronation of Napoleon I. in Notre-Dame is typical of another side of the great artist's development. Gradually the frigidity of the early revolutionary period gave way to the growing romanticism of 1830. *Géricault's* Raft of the Medusa (sighting a sail after twelve days out) strikes the first keynote of the modern romantic movement. It created a great sensation in its own day, and gave rise to endless discussion and animadversion. It marks the advent of the emotional in modern art. *Gros's* Bonaparte Visiting the Plague-stricken at Jaffa, also indicates in another way a marked modernising tendency. The school of blood and wounds, of the morbid and the ghastly, has here its forerunner. All the works in this room (which modernity forbids me to treat at adequate length) should be carefully studied in detail and comparison by those who

wish to understand the various steps which led to the evolution of modern French painting. *Guérin's* Return of Marcus Sextus, and *Giroulet's* Burial of Atala, in particular, mark special phases of transition from the coldly classical to the romantic tendency. This room, in one word, begins with the severe; it ends with the melodramatic.

The room beyond, known as the Salle Henri II., is so nearly modern in tone, that the reader may be safely trusted to inspect it on his own knowledge. *Giraud's* Slave-dealer and *Chassériau's* Tepidarium are its most popular pictures. It lies outside the scope of the present handbook.

The Salle La Caze, however, still beyond, contains a collection, kept separately apart by the express desire of the donor, and includes many works both of earlier schools and of the French seventeenth and eighteenth centuries, worthy of the greatest attention. It is especially rich in works of the rococo painters, better exemplified here than in the main collection. Beginning on the left, I will merely enumerate a few of the most important works. An excellent *Hondekoeter*, skied. A noble portrait by

Tintoretto, of a Venetian magnate. A most characteristic *Fragonard*, full of the morganatic sentiment of the eighteenth century. Portraits by *Nattier*, affording more pleasing examples of the early eighteenth century style than those we have hitherto examined. Above it, a mediocre *Tintoretto* of Susanna at the Bath, not good in colour. Centre of the hall, * *Watteau's* Gilles, an excellent embodiment of the innocent fool of traditional French comedy. * *Frans Hals's* sly figure of a gipsy woman is a fine piece of vulgar character-painting. A good *Greuze*, etc. Examine more particularly the works by *Watteau*, *Fragonard*, and other boudoir painters, whose pictures on this wall give a more pleasing and fuller idea of the temperament of their school than that which we obtained in other parts of the collection. On the right wall returning, — several good *Watteaus*, *Bouchers*, *Greuzes*, etc. Excellent small Dutch pictures. Fine portrait by *Rembrandt*. Rembrandt's Woman at the Bath is a characteristic example of his strikingly original conception of the nude. *Ribera's* Club-footed Boy is a Spanish pendant to Frans Hals's Gipsy. This room, containing as it does very mixed examples

of all the schools, should only be visited after the spectator has obtained some idea of each in other parts of the collection. Its Dutch works, in particular, are admirable. I do not enumerate them, as enumeration is useless, but leave it to the reader to pick out for himself several fine examples.

Now traverse the Galerie d'Apollon, Salon Carré, and Long Gallery, till you arrive at the hall of painters of the nineteenth century (Room VIII. in Baedeker's plan). This hall contains for the most part the works of artists of the period of Louis Philippe and the early Second Empire, — almost our own contemporaries. I will therefore only briefly call attention here to the pictures of the romantic historical school, then so prevalent in France, of which *Delaroche's* Death of Queen Elizabeth and Princes in the Tower, and *Delacroix's* Capture of Constantinople by the Crusaders are conspicuous examples. *Devéria's* popular Birth of Henri IV. belongs to the same category. These "picturesque" treatments of history answer in painting to the malign influence of Walter Scott and Victor Hugo in literature. Contrasted with them are such semi-classical

works of the school of David, softened and modernised, as *Ingres's* Apotheosis of Homer, — the great poet crowned by Fame, with the Iliad and Odyssey at the base of his pedestal, and surrounded by a concourse of ancient and modern singers. It is cold, but dignified. *Lethière's* Death of Virginia, and *Couture's* Romans of the Decadence, represent to a certain extent a blending of these two main influences. I will not, however, particularise, as almost every picture in this room deserves some study from the point of view of the evolution of contemporary art. I will merely ask the reader not to overlook *Flandrin's* famous nude figure, the typical landscapes by *Rousseau* and *Millet*, and *David's* exquisite portrait of Mme. Récamier, — sufficient in itself to immortalise both artist and sitter. The electric influence of a beautiful and pure-souled woman has here galvanised David for once into full perception and reproduction of truth and nature. Even the severe Empire furniture and background exactly accord with the character of the picture. *Ary Scheffer's* religious works, in his peculiar twilight style, on a solid blue background, will strike every observer. *Millet's* Gleaners, and



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Troyon's group of oxen strike each a new note in art at the period when they were painted. As a whole, this gallery represents all the various strands of feeling which have gone to the production of modern painting. It attains to the threshold of cosmopolitanism in its Arabs, its negroes, and its Algerian women: it is blood-thirsty and sensuous; it is calm and meditative; it dashes with Courbet, it refines with Millet; it oscillates between the world, the flesh and the devil; it is pious and meretricious; it sums up in itself the endless contradictory and interlacing tendencies of the nineteenth century. As regards chronological sequence, one may say pretty fairly that it begins with classicism, passes through romanticism, and ends for the moment in religious reaction.

Come back often to the pictures in the Louvre, especially the Salle des Primitifs, the Salon Carré, and the first two bays of the Long Gallery.

CHAPTER XI.

FURTHER HINTS ON THE PAINTINGS IN THE LOUVRE.

THE reader must not suppose that these brief notes give anything like an adequate idea of the way in which pictures in such a gallery as the Louvre ought to be studied. My object in these Guides being mainly to open a door, that the tourist himself may enter and look about him carefully, I have given first this connected account of *all* the rooms in chronological order, for the use of those whose time is very limited, and who desire to go through the collection seriatim. But for the benefit of others, who can afford to pay many successive visits, I will now take one or two particular pictures in detail, suggesting what seem to me the best and most fruitful ways in which to study them. Try for yourself afterwards to fill in a similar scheme, as far as

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you can, for most of the finest works in this gallery.

I will begin with No. 251, in the Salle des Primitifs, — Mantegna's beautiful and glowing Madonna della Vittoria. And I take Mantegna first, because (among other reasons) he is a painter who can be fairly well studied by means of the pictures in this gallery alone, without any large reference to his remaining works in Italy or elsewhere.

Now, first, who and what was Mantegna, and what place does he fill in the history of art in Italy? Well, he was a Paduan painter, born in 1431, died in 1506, — about the time when Raphael was painting the Belle Jardinière, in this collection. He was a contemporary and brother-in-law of Giovanni and Gentile Bellini: and if you compare his work with that of the two Bellinis, even as very inadequately represented here, you will see that their art has much in common, — that they stood at about the same level of historical evolution, and painted in the same careful, precise, and accurate manner of the second half of the fifteenth century. Contrast them, on the one hand, with their immediate predecessors, such as Filippo Lippi and Be-

nozzo Gozzoli (juniors by roughly about twenty years), in order to mark the advance they made on the art of those who went just before them ; and compare them, on the other hand, with their immediate successors, such as Raphael, and even their more advanced contemporaries, like Lionardo, in order to see what place they fill in the development of painting.

Again, Mantegna was a pupil of Squarcione of Padua, who practically founded the Paduan school. Now, Squarcione had travelled in Greece and formed a collection of antiques, from which his pupils made drawings and studies. Also Donatello (the great Florentine sculptor of the early Renaissance, of whose work you can find some beautiful examples in the Renaissance sculpture rooms of this museum) had executed several bronzes in the church of Sant' Antonio, the great local saint of Padua ; and these likewise Mantegna studied ; so that much of his work bears traces of the influence of sculpture, and especially of bas-relief. He is particularly fond of introducing reliefs, festoons of fruit or flowers, and classical detail into the accessories of his pictures : and these peculiarities are well marked in the Mars and



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Venus, the Crucifixion, and the Madonna della Vittoria in this collection. Compare all these closely with one another till you think you have formed a fair idea of Mantegna's powerful drawing, strong realism, love of the antique, solemnity and dignity, clear-cut style, and perfect mastery of anatomy and technique. Notice his delicate, careful, conscientious workmanship; the precision and perfection of his hands and feet; the joy with which he lingers over classical costume and the painting of armour. Everything is sharp and defined as in the air of Italy, yet never hard, or crude, or angular. Observe, also, the sculpture-like folds of his carefully arranged draperies, and his love for shot colours and melting tints on metal or marble. The St. Michael in this picture, and the Roman soldiers in the Crucifixion, are admirable examples of this tone in his colouring. If you wished to characterise Mantegna in a single phrase, however, you might fairly say he was the most sculpturesque of painters.

As to date, the Crucifixion (in the Salon Carré), which formed one piece only of the predella or series of small pictures at the base of the great Madonna in the church of San Zeno

at Verona, is the earliest example of Mantegna's work here. It displays the delicate and exquisite finish of his youthful period, but it is much more mediæval in tone — has far less freedom and conscious artistic power — than the *Madonna della Vittoria*, which belongs to the latest epoch of the great painter's development. Observe the early severity of the figures in the Crucifixion, and the firmness of the drawing: each personage stands out with statuesque distinctness. But note, too, that at this early stage, Mantegna's expression of emotion was still inadequate: in his striving to be powerful, he overdid the passions, sometimes almost to the verge of grotesqueness. On the other hand, do not overlook the dramatic force of the picture, as shown, for example, in the vivid contrast between the anguish of the Madonna, with her attendant St. John, etc., and the callous carelessness of the soldiers casting lots for the Redeemer's raiment. The *Mars and Venus*, once more, of his middle period, represents an intermediate stage between the two styles. What is meant by a *predella*, again, you can see by looking at Fra Angelico's *Coronation of the Virgin*, and other similar pictures in this

room, — the little figures of St. Dominic and his miracles, beneath the main altar-piece, being examples of this adjunct. The Crucifixion formed the central picture of three such minor episodes: the Agony in the Garden and the Ascension, to right and left of it, are now in the Museum at Tours. Napoleon I. had carried off the entire work from Verona; at the Restoration, the Madonna was returned to San Zeno, but the three pieces of the predella were retained in France and thus distributed. If you go to Tours or Verona, recollect the connection of the various fragments.

Next, what was the occasion for painting this Madonna della Vittoria? You will remember that in 1494, Charles VIII. of France, invited by Ludovico Sforza, Duke of Milan, invaded North Italy, and conquered a large part of it, including Florence, Pisa, and Rome itself. Marching then on Naples, the boy king achieved a further success, which turned his own head and that of his army. (Read up all this episode in any good French history.) But Venice, trembling for her supremacy, formed a league against him; and soon after, all Italy, alarmed at his success, coalesced to

repel the invader. The little republics united their forces under Giovanni Francesco Gonzaga, Marquis of Mantua, and met Charles, on the 6th of July, 1495, at the pass of Fornova, on the Taro. The French king, it is true, forced his way through the hostile army, and made good his retreat : but the allies, though baffled, claimed the victory, and as a matter of fact, Charles immediately concluded a treaty of peace and returned to Lyons. In commemoration of this event, the Marquis Gonzaga in gratitude erected a church at Mantua as a votive offering to the Madonna, and dedicated it under the name of Santa Maria della Vittoria.

At that time, and for some years previously, Mantegna had been in the service of the Gonzaga family at Mantua, where he lived for the greater part of his artistic life. In the castello of that town, he executed several frescoes, illustrating domestic events in the history of the Gonzagas, which are still among the most interesting objects to be visited in Mantua. It was natural, therefore, that he should be invited by Giovanni Francesco Gonzaga to paint the altar-piece for the high altar of the church to commemorate this victory. The picture

must have been finished about the year 1498 or 1500. It stood in the building for which it was painted till Napoleon I. brought it from Italy to Paris, where it has ever since remained.

These circumstances sufficiently explain the collection of saints who figure in the picture. In the centre is the Madonna of Victory herself, to whom Gonzaga vowed the church in case he should be successful. She is enthroned, as usual. The garlands of flowers and fruit, and the coral over her head, are favourite accessories with Mantegna: they occur again in the (much earlier) Madonna at San Zeno, Verona, of which the Crucifixion here formed part of the predella. The figures of Adam and Eve, in imitation of relief, on the pedestal, are thoroughly characteristic of Mantegna's style, and recall the Paduan school of Squarcione, and the master's dependence on the work of Donatello. The overloading of the picture with flowers, festoons, and architectural decoration is also a Paduan feature of the same school: it comes out equally in the works of Carlo Crivelli—not well seen in this collection. On his knees in the foreground is Gonzaga himself, with his villainous Italian Renaissance face, as

of a man who would try to bribe Our Lady with presents. And indeed Our Lady stretches out her friendly hand towards him, as if to assure him of favour and victory. Notice that the marquis wears his armour : he is giving thanks, as it were, on the field of battle.

As often with Mantegna, the minor characters and saints are fuller of life than the two central divine personages : his Madonnas have frequently a tendency to be insipid. On the left of the picture, flanking the Virgin, stands St. Michael the Archangel, the "warrior of God," as representing the idea that the Lord of Hosts fought on the side of the Italian confederacy. This beautiful figure, clad in refulgent heavenly armour, is one of the noblest and loveliest that Mantegna ever painted. Compare it with the two St. Michaels by Raphael, the early one in the Long Gallery, the later in the Salon Carré : note the general similarity of type, with the divergence in treatment. A little behind, again half seen, stands St. Andrew, who was both Andrea Mantegna's own namesake, and also one of the patrons of Mantua. He has an important church dedicated in his honour in that town, — a Renaissance church, by Leon

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Battista Alberti: and in this church of his patron, Mantegna himself is buried. For the altar-piece of this same church, which he had doubtless selected beforehand for his own last resting-place, the great artist also painted a representation of the risen Saviour, with St. Andrew holding the cross of his martyrdom on one side, and St. Longinus (of whom more shortly) with his spear on the other. Thus there was every reason both why St. Andrew should be represented in a picture painted for the Marquis of Mantua, and why he should more particularly appear in a work by Andrea Mantegna. As one of the patron saints of town and painter, he naturally had his share in the thanksgiving for the victory. His features in this picture, and in the one at Mantua, are closely similar. Mantegna, indeed, imitated an older type, which he made his own, and reproduced like a portrait. Note that St. Andrew bears a cross as his symbol.

On the other side of the Madonna, St. Elizabeth kneels in the foreground, representing, I think, the patron saint of the marchesa, Gonzaga's wife, who was Isabella d'Este, sister of Duke Alfonso of Ferrara. (Isabella and Elisa-

beth are always regarded as variants of the same name.) Now in the chapel of St. Longinus, in the church of St. Andrea at Mantua, aforesaid, where Mantegna is buried, he also painted a Madonna, with this same St. Elizabeth, holding the infant St. John Baptist, while the child Christ blesses him : no doubt a votive offering from Isabella. Here again we have a type of St. Elizabeth repeated in this picture. Behind St. Elizabeth stands the exquisitely wistful St. George, the patron saint of the Venetian territory, representing the part borne by Venice and her dependencies in the war of expulsion ; the patron receives the thanks of his faithful votaries. (Mrs. Jameson thinks this figure is St. Maurice, another military saint, and patron of Mantua ; comparison with various St. Georges and St. Maurices, elsewhere, makes me disagree with her. Besides, St. George's lance is often broken, as here ; you can note it so in the Raphael of the Long Gallery.) In the background stands St. Longinus, a Roman soldier, distinguishable by his lance and antique helmet. According to tradition, Longinus was the centurion who pierced the side of Christ : you see him so in the famous

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Rubens (called the Coup de Lance) at Antwerp, and in almost every mediæval Crucifixion or Calvary. (Look out for him in future.) When he saw the wonders which accompanied the Passion, we are told in Scripture that he exclaimed, "Truly this man was the Son of God." Later legend made him be converted, after being afflicted with sudden blindness, and undergo a singular voluntary martyrdom. His relics were brought to Mantua in the eleventh century, and he has ever since been the chief patron saint of that city. Mantegna painted him often, and sometimes made a type of him. In the picture already described in the chapel of St. Longinus, he answers, as here, to St. Andrew, and wears a classical costume, on which the painter has lavished his usual care and minute accuracy of drawing. Notice him also in the foreground of Mantegna's Crucifixion in the Salon Carré, bearing his spear, — where, however, the type is not followed as usual. Thus not one of the characters grouped around the Madonna in this exquisite picture is without its full relevancy and meaning.

Do not overlook, in this military votive offering, the preponderance of soldier saints, and

their appearance under arms, to commemorate the victory.

Observe also the way in which St. George and St. Michael hold the Madonna's mantle, so as to enclose or embrace Gonzaga and his wife's patroness, St. Elizabeth. This is a symbol of the Madonna's protection: in what is called a Madonna della Misericordia, Our Lady's robe thus shelters numerous votaries. So, at Cluny, you will find a sculptured St. Ursula (in Room VI.) sheltering under her mantle as many of the eleven thousand virgins as the sculptor could manage,—as she also does in the Memling at Bruges.

On the æsthetic side, note once more the marked distinction which Mantegna draws between the historical portrait of the kneeling Gonzaga—a most ruthless ruffian—and the ideal figures of saints by whom he is surrounded. Remark, again, the angelic sweetness of the round-faced St. Michael, contrasted with the purely human look of longing and strife, and the guarded purity in the countenance of the St. George,—who almost foreshadows Burne-Jones and Rossetti. Observe, too, how this romantic saint serves as a foil to the practical



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Roman Longinus, with his honest and sober face, and his soldierly sense of duty. Study the melting tones of colour throughout, and contrast the simple devotional calm of this religious work with the rapidity and movement of the mundane Mars and Venus beside it. Do not overlook a single detail: every hand and foot, every surface of metal, every fruit and flower is worthy of attention.

As always, I have only tried here to explain this picture, not to make you admire it. But the longer you look at it the more you will be charmed by its wonderful colour, its poetic grace, and the exquisite beauty of its drawing and composition.

Now, still in the same connection, go on into the Long Gallery, and look, near Andrea del Sarto's Holy Family, at a mannered and theatrical picture of the Nativity by Giulio Romano. This is not a Nativity simple, but one with selected saints looking on; it was painted for the altar-piece of the altar of the chapel of St. Longinus in Sant' Andrea at Mantua, — the same in which Mantegna had earlier painted the Longinus pictures noted above. The central portion of this altar-piece consists of a tolerably conven-

tional Nativity, with the adoring shepherds, Raphaelised by Giulio Romano (who was Raphael's favourite pupil) in accordance with the ideas of the early sixteenth century. (It is interesting to note, by the way, the nature of these modifications.) In the background is the herald angel appearing to the shepherds: this scene, prior in time to the other, was often so represented in the same picture or carving; look out for it elsewhere, and also for such non-contemporaneous episodes in general. But the attendant saints, to right and left, looking on at the sacred scene, are St. John the Evangelist (known by his chalice and serpent) and St. Longinus. The last named holds in his hands a crystal vase, — a pyx or reliquary, containing the sacred blood of Christ, which Longinus caught as it fell, and which was brought with the rest of the relics to Mantua, and preserved in the very chapel for which this picture was intended. Compare this dull Longinus with the two by Mantegna in this collection; and when you visit Mantua, remember that these pictures came from these two churches. By thus interweaving your facts, you will get a far clearer conception in the end of the con-

nection of art than you can possibly do if you regard the various works in pure isolation.

But what was Giulio Romano doing at Mantua? After Raphael's death, his pupils were dispersed; and this his favourite follower settled down in the service of Duke Federigo Gonzaga (the first duke, — the earlier lords were marquises), for whom he decorated the Palazzo del Tè, with its grotesque Titans. Primaticcio and Niccolo dell' Abbate, pupils again of Giulio's, were educated at Mantua, and afterward summoned by François I^{er} to France, where they became the founders of the school of Fontainebleau. They thus passed on the Raphaelesque traditions into the French capital. It is partly for this reason that I have selected for my first examples this particular Mantuan group of paintings, in order that you may realise the close interaction of French and Italian politics, and the continuity of the Italian with the French Renaissance.

It is worth while, too, to inquire how the different pictures came into this collection. The Madonna della Vittoria, we saw, was brought as a trophy of war from Italy by Napoleon. The Giulio Romano, after hanging for some time in

the chapel at Mantua, for which it was painted, was shortly annexed by the Duke of Mantua, who sold it to Charles I. of England. That king formed a noble collection of Italian and Flemish works, which, after his execution, was sold by the Commonwealth for a very small price to a dealer named Jabach, who in his turn disposed of most of the pictures to Louis XIV. ; they formed the nucleus of the Louvre collection. Look out for these works of which Puritan England thus deprived herself, and see how considerable a portion they form of the earlier treasures of this gallery.

Lastly, return once more to the Mantegnas in the Salle des Primitifs, and notice that the so-called Parnassus, — that is to say, the Mars and Venus discovered by Vulcan, — as well as the Vices conquered by Wisdom, and the companion pieces by Perugino and Costa, were all painted for Isabella d'Este-Gonzaga, to decorate her boudoir at Mantua. Of these works, I think Mantegna's are the oldest, and struck the keynote for figures and treatment. For after Mantegna's death, the Ferrarese painter, Costa, was invited from Isabella's home to become court-painter at Mantua, and the Perugino is one in

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that master's latest manner, most tinged with the Renaissance. Giulio Romano, again, succeeded Costa. If you will now compare Mantegna's two works in this series with his others in this gallery, you will be able to form a clearer conception of his admirable fancy, his unvarying grace, and his perfect mastery of execution: while if you contrast them with those by the two contemporary artists, — the Umbrian Perugino and the Ferrarese Costa, — you will be enabled to observe what was the common note of these early Renaissance masters, and what their distinctive individual characteristics. In particular, you may notice in these works, when looked at side by side with those of earlier painters, the enormous advance Mantegna had made in anatomy and in perspective. He is the scientific painter of Upper Italy, as Lionardo is the scientific painter of Florence.

These four pictures again made their way to the Louvre by a different route. They were captured at the sack of Mantua in 1630, and originally came to France to decorate the château of Cardinal Richelieu.

Once more, Duke Alfonso d'Este, Isabella's brother, is the person whom you see in the por-

trait by Titian in the Salon Carré, together with his mistress Laura Dianti, painted about 1520. Familiarity with such facts alone can give you any adequate idea of the extraordinary rapidity in the development of art and the modernisation of Italy in the sixteenth century.

For my next example I will take a quite obscure and unnoticed picture, also in the Salle des Primitifs, Giovanni Massone's altar-piece in three compartments, number 261.

Savona is an unimportant little town between Nice and Genoa, chiefly noteworthy at the present day as the junction for a branch line to Turin. But in the fifteenth and sixteenth centuries, it was a flourishing place, which gave employment to many distinguished Piedmontese and Lombard artists, the most famous of whom were Foppa and Brea. It also gave birth to two famous popes, Sixtus IV. and Julius II., the latter of whom is familiar to most of us from the magnificent portrait by Raphael, three replicas of which exist, in the Uffizi and the Pitti Palace in Florence, and in the National Gallery in London. Sixtus IV. erected for himself a superb sepulchral chapel in his native

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town of Savona : go and see it, if you pass by there, as well as the modern statue of the pope erected by his fellow citizens. From that chapel this picture, by an otherwise unknown artist, has been abstracted and brought here. We know its author merely by the signature he has placed on a *cartellino* or strip of paper in the picture itself : Joh[ann]es Mazonus de Alex[andri]a pinxit, — showing that he was born in the Piedmontese town of Alessandria. For the rest, he is a mere name to us.

The picture itself, by no means a masterpiece, has in its centre the Nativity, designed in the usual conventional fashion, and in a somewhat antiquated Lombard style. The Madonna and St. Joseph have very solid halos ; the action takes place in a ruined temple, as often, symbolising the triumph of Christianity over heathendom. In the background are a landscape, and some pleasing accessories. But the lateral subjects give it greater interest. In the compartment to the left stands St. Francis of Assisi, in his usual brown Franciscan robe, as protector of Sixtus IV., who kneels beside him. Notice this way of marking the name of a donor, for the pope was Cardinal Francesco

della Rovere. Observe, too, the stigmata, as far as visible, and compare this much later figure of St. Francis with those in the picture by Giotto and its two imitators. On the right stands a second Franciscan saint, also in the coarse brown garb of his order, — the same in whose church Andrea Mantegna studied Donatello, and whom we have seen more than once during our Parisian excursions holding in his arms the infant Christ, — St. Antony of Padua. He lays his arms on the shoulder of a second votary, — the Cardinal della Rovere, afterward the stern and formidable pope, Julius II. If you know the National Gallery and the Vatican, see whether you can recognise an earlier stage of the same features which occurs in the famous portrait, and also in the figure of the pope, borne on the shoulders of his stalwart attendants into the temple at Jerusalem, in a corner of the famous fresco of the Expulsion of Heliodorus.

Recollect, again, that it was for the tomb of this same Pope Julius II. that Michael Angelo produced the two so-called Fettered Slaves, which you have seen or will see in the Renaissance sculpture room of this collection.



RAPHAEL. — ST. GEORGE.

Viti at Urbino, his native town. If you have not visited Bologna and Milan, however, this will tell you little, for nowhere else can you see Timoteo to any great advantage; and I may observe here that the best time to visit the Louvre is after you have been in Italy, where you ought to have formed a clear conception of the various masters and their relations to one another. But you can see at least, on the face of them, that these two simple and graceful little works are quite different in style and manner even from the "Belle Jardinière," and certainly very unlike the much later St. Margaret which hangs close by them. They are still comparatively mediæval in tone: they have a definiteness and clearness of outline which contrasts strongly with the softer melting tones of Raphael's later work; they show as yet no tinge of the affected prettinesses which he learned from Perugino, — still less of his latter Florentine and Roman manners. They are painted on the back of a chess or draught board, and were produced for Duke Guidobaldo of Urbino about the year 1500.

Look first at the St. George. The subject here is the Combat with the Dragon; and

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Raphael, in representing it, has strictly followed the conventional arrangement of earlier painters. No earlier picture for comparison with his treatment exists in this gallery, though there are plenty elsewhere; but if you will look down-stairs at the majolica relief of the same subject in the Della Robbia room of the Renaissance sculpture gallery, you will see how closely Raphael's work corresponds with earlier representations of the same pretty myth. As you will now have learned, there is always a regular way to envisage every stock subject: whoever produced a Combat of St. George with the dragon was compelled by custom and the expectations of his patron to include these various elements,—a St. George in armour, on horseback, the horse usually white, as here; a wounded dragon, most often to the right; the princess running away in terror in the distance, or at least crouching abjectly. There is a Tintoretto of this subject, indeed, in the National Gallery, where some critics have blamed the great Venetian painter for making the princess look away in terror, instead of turning with gratitude to thank her brave preserver. But the conventional representation demanded that

the princess should flee or cower : people were accustomed to that treatment of the theme, and expected always to see it repeated. It was their notion of a St. George. We must set down a great deal in early art to this sense of expectation on the part of patrons. Tintoretto, who came much later than Raphael, after the mighty Renaissance painters had accustomed the world to put up with, or even to look for, novelty of composition, often ventured very largely to depart from traditional motives. In his picture, therefore, the princess occupies the foreground, — a most revolutionary proceeding, — while the action itself is relegated somewhat to the middle distance. But if you compare the three representations of this scene to be found in the Louvre, — this picture and the two reliefs by Della Robbia and Michel Colombe respectively, — you will see that the princess in earlier times is always represented quite small in the distance, and is usually running away, or at best kneeling with clasped hands in abject terror.

In the Raphael, the dragon is already wounded, but he has broken the saint's lance, with part of which he is transfixed, while the

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remainder lies in fragments on the ground behind him. St. George, on his prancing steed, is drawing his sword to finish off the monster. In the Michel Colombe, on the other hand, (down-stairs in the French Renaissance sculpture), the dragon is biting at the lance, which explains why it is broken here, and also why the St. George in Mantegna's Madonna holds a broken shaft as his emblem or symbol. Observe, however, that while the French sculptor, with questionable taste, makes the dragon occupy the larger part of the field, so as somewhat to dwarf St. George and his steed, the Italian sculptor, and still more the Italian painter, have shown greater tact in treating the dragon as a comparative accessory, and concentrating attention upon the militant saint, combating with spiritual arms the evil demon. In this picture, as Mrs. Jameson well observes, the conception is on the whole serenely allegorical and religious in spirit. But Raphael himself painted a second St. George, at a later date, for the Duke of Urbino to present to Henry VII. of England. In this other picture, which is now in the Hermitage at St. Petersburg, St. George is treated rather as the patron

saint of England than as the champion of right, — to mark which fact he wears the Order of the Garter round his knee, with its familiar motto. As champion of England, he is rushing on the monster with fiery energy: the picture is in this case more military than spiritual. The moment chosen is the one where he is just transfixing the dragon with his lance; the rescued princess is here again in the background.

Note once more that these various works are pictures of the combat of St. George with the dragon. In devotional pictures of the Madonna, St. George frequently stands by Our Lady's side, in accordance with the wishes of the particular donor, as patron saint of that person himself, or of his town or family. In Venetian pictures, as we have seen, he is very frequent, being one of the patron saints of Venice, and more particularly of the Venetian army and the conquered territory. You will find it interesting, after you have finished the examination of the two Raphaels, to go round the devotional Italian pictures in the *Salle des Primitifs*, the Long Gallery, and the *Salon Carré*, in order to note his various appearances. He



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is usually marked by his lance and his armour : the absence of wings (a point not always noticed by beginners) will enable you at once to discriminate him from St. Michael, — as man from angel. The more you learn to look out for such recurrences of saints, and to account for the reasons for their appearance, the more will you understand and enjoy picture galleries, and the more will you throw yourself into the devotional mediæval atmosphere which produced such pictures.

Now turn to the second little Raphael. This represents the closely cognate subject of St. Michael and the Dragon, — the angelic as opposed to the human counterpart. The two ideas are at bottom identical, — the power of good overcoming evil ; the true faith combating heathendom. It is a world-wide myth, occurring in many forms, — as Horus and Typhon, as Perseus, as Bellerophon. Hence Michael and George, the superhuman and the human soldier of right, often balance one another, as in these two pictures : you have seen them doing so already in the *Madonna della Vittoria* ; look out for them elsewhere in this conjunction. Both are knights ; both are in armour ; but one

is a man and the other an angel. In this second little picture, St. Michael is seen, clad in his usual gorgeous mail, treading on the neck of the dragon and menacing it with his sword. The dark and lurid landscape in the background contains many fearful forms of uncertain monsters: condemned souls are plagued in it by demons, while a flaming town flares murkily toward heaven in the far distance, the details being taken, as in many such works, from Dante's *Inferno*. Or rather, they and the *Inferno* represent the same old traditional view of Hades. (The figures weighed down with leaden cowls are the hypocrites, while the thieves are tormented by a plague of serpents.) Close comparison of these two little works will give you a good idea of Raphael's earliest Urbino manner. This fantastic picture, however, though full of imagination, is by no means so pleasing as the dainty St. George beside it.

Go straight from this combat to the Great St. Michael, also by Raphael, in the Salon Carré. It bears the date 1518. Pope Leo X. commissioned Raphael to paint this picture as a present for François I^{er}: the painter — to whom he left the choice of subject — chose St.

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Michael, the military patron of France, and of the Order of which the king was Grand Master. (You will find a bronze bust of François, wearing the collar and pendant of St. Michael, in the Renaissance sculpture.) He chose it also, no doubt, because it enabled him to show his increased mastery over life and action. This great and noble picture, one of the finest as regards dramatic rapidity ever painted by Raphael, is celebrated for the instantaneous effect of its movement. (Compare the demoniac boy in the Transfiguration at the Vatican.) The warrior archangel has just swooped down through the air, and, hovering on poised wings, is caught in the very act of setting one foot lightly on the demon's shoulder. The dragon, writhing, tries in vain to lift his head and turn on his conqueror. The noble serenity of the archangel's face, the perfect grace of his form and attitude, the brilliant panoply of his celestial armour, the sheen of his wings, the light tresses of his hair floating outward behind him (as of one who has traversed space on wings of lightning), cannot fail to be remarked by every spectator. This is Raphael in the fulness of his knowledge and power, yet far less interest-

ing to the lover of sacred art than the boy Raphael of Urbino, the dreamy Raphael of the Sposalizio at Milan, the tender Raphael of the Gran Duca at Florence, or of the Belle Jardinière in this same apartment. Notice that with the progress of Renaissance feeling the demon is now no longer a dragon, but a half-human figure, with horns and serpent tail, and swarthy red in colour. He is so foreshortened as not to take up any large space in the composition, which is mainly filled by the victorious figure of the triumphant archangel. The more classical armour bespeaks the High Renaissance. The longer you compare these two extreme phases of Raphael's art, the more will you note points of advance between them, — technical advance, counterbalanced by moral and spiritual retrogression.

End by comparing this St. Michael with Mantegna's, and with the playful Lionardesque archangel in the "*Vierge aux balances*," the last point in the degeneracy of a celestial conception.

Raphael is one of the painters who can best be studied at the Louvre, with comparatively little need for aid from elsewhere.

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